Quick Links

DEPARTMENTS

60 Finds: Openings

64 Finds: Products

68 Garden

70 Trend Report

72 Arts+Antiques

76 Art Report

90 Designer Watch

92 Designer Watch

94 View

FEATURES

108 Driving Force

118 Area of Expertise

124 Eclectic Company

132 Frame of Reference

138 A Heightened Awareness

Advertisers

APPLIANCES
GE Monogram 2-3
Jenn-Air 31
KitchenAid 13
University Electric 47
ART GALLERIES
Dayle Dunn Gallery 79
Gregory Deane Studio 77
MM Galleries 89
The Painters Place 63
AUDIO/VISUAL/HOME ENT.
Hermary's 55
Music Lovers 53
BUILDERS
RFJ Meiswinkel Co. 147
CONSTRUCTION
Acme Home Elevator, Inc. 96
DECORATIVE HARDWARE
Brass & Glass 148
Folger & Burt 61
DESIGN PROFESSIONALS
Artefact Design & Salvage 53
Bethe Cohen 65
Environmental Design Services 1
J. Hettinger 10-11
Jan Gardner & Associates 101
Jeanese Rowell Design Inc 75
Martin Perri Interiors 17
Schneider & Associates 99
Wheeler Design Group 22
DESIGN RESOURCES
Belmont Hardware 69
Closet Innovations 36
Direct Designs Home 67
Second Nature 87
Valet Organizers 48
DOORS & WINDOWS
Coorltalia 100
Portalais of St. Helena 148
FABRICS
Duralee Outside Back Cover
FLOOR & SURF-GENERAL
All Natural Stone 25
FILA Floor Care Products 83
Galleria Floors Ltd. 151
San Jose Hardwood Floors 93
Tile Fantastic 67
FURNISHINGS-GENERAL
Bimma Loft/Cinda 89
Cabana Home 43
Dunkirk 44
Marin Outdoor Living 34
Patioworld 32
Tom's Outdoor Furniture 93
Worldware 26
HOME SERVICES
Appleby 146
INTERIOR/EXTERIOR FITTINGS
Bauerware 77
European Rolling Shutters Co. 73
KITCHEN & BATH
A S Designs 97
Berkeley Mills 61
Gilman Screens & Kitchens 73
Lamperti Kitchens 69
M.Teixeira Soapstone Inside Back Cover
Midland Cabinet Company 4-5
Rutt of Los Altos 41
Snaidero Kitchens + Design 57
MARBLE & TILE
Arizona Stone 33
Arizona Tile 45
Artistic Tile & Stone 21
Ceramic Tile Design 63
Clervi Marble Co. 23
Fox Marble & Granite 27
Graniterock 147
Integrated Resources 49
Jeffrey Court Inside Front Cover
Jim Gray 146
Pietra Fina 8-9
Tile Shop 71
Venetian Natural Marble 79
Venezia 89
MISCELLANEOUS
CH+D The Digital Edition 30
Gala for Habitat for Humanity SF 150
SFJAZZ 144
OUTDOOR FLOOR & SURF
Paviours + Scapes 38
PLANTS/LANDSCAPING
Giannini Garden Ornaments 63
Greenwerx 149
Masterpiece Gardens & Design 69
PUBLIC SHOWROOMS
Sierra Select Distributors 103
REAL ESTATE
Alain Pinel 39
Alain Pinel-Linda Hollister 101
Bently Reserve 51
Byzantium 104
Cashin Company- Kristin Cashin 35
Coldwell Banker-Craig Thomas Cooper 101
Hill & Co. 58
Hill & Co.-Miller, Woodruff 81
Incline Creek Estates 28
Keller Williams-Sara Spang 98
McGuire Real Estate 84-85
Pacific Union-Jeffrey Slayton Straw 71
Paragon Real Estate Group 29
Sotheby's Int'l Realty 18-19
Sotheby's Int'l Realty-Payton Stiewe 91
TRI Coldwell Banker-Nina Hatvany 61
Vista Del Mar 102
RUGS/CARPETING/ FLOOR COVERINGS
ABC Decorative Rugs 56
Amadi Carpets 40
Bonhams & Butterfields 91
Dolma Tibetan Carpets 75
Floordesigns 37
Floordesigns 54
Medallion Rug Gallery 82
Nomad Rugs 71
Stephen Miller Gallery 14-15
The Oriental Carpet 86
STAGERS
Jennifer Livingston Home Décor 81
TEXTILES
Alan Heyman Custom Slip Covers 149
TRADE SHOWROOMS
Home Inspirations 77
TRAVEL
Calistoga Ranch 24
Zafiro at East Cape 95

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THE COLLECTORS EDITION

An enormous photograph is the focal point in a family room by Barbara Scavullo, p. 124

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FEATURES

107 **A PLACE FOR ART**
In these four homes, the art collections are an integral part of the overall design.

108 **DRIVING FORCE**
A La Jolla couple invites an international group of artists into a home that doubles as an alternative gallery. BY **KATE GREEN**
PHOTOGRAPHY BY **JOHN ELLIS**

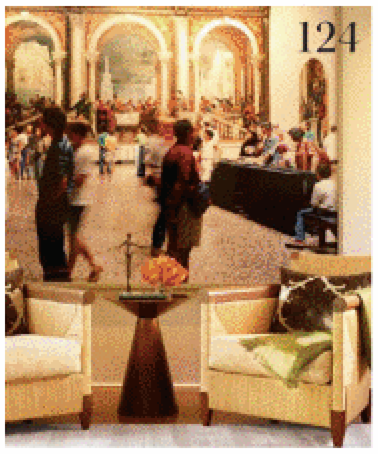
118 **AREA OF EXPERTISE**
San Francisco art dealer Sabrina Buell brings her work home with her—to stunning effect. BY **CHLOÉ HARRIS**
PHOTOGRAPHY BY **ED RITGER**

124 **ECLECTIC COMPANY**
In their Ross residence, a couple keeps the mix lively with an ever-evolving art collection. BY **JEAN VICTOR**
PHOTOGRAPHY BY **MATTHEW MILLMAN**

132 **FRAME OF REFERENCE**
Four California artists find inspiration in home furnishings and architecture. BY **DORKA KEEHN** PHOTOGRAPHY BY **JOHN LEE** AND **BRIDGER NIELSON**

138 **A HEIGHTENED AWARENESS**
A San Francisco apartment gets a fresh perspective from local architect and art expert Jennifer Weiss. BY **JULIE CARLSON**
PHOTOGRAPHY BY **LAURA PLAGEMAN**

108
DRIVE-IN SHOW



124

ON THE COVER
Photographer Matthew Millman has documented the transformation of an art-filled home in Ross designed by Barbara Scavullo.

JOHN ELLIS

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"The highest expression of two of the world's most basic materials—wool and silk." Stephen, always the perfectionist, chooses each rug carefully for its own unique qualities. While a finely knotted Tabriz in subtle colors may suit a Tuscan villa, a more geometric home design requires a different weave and texture. All are beautiful. All are naturally excellent and imbued with lasting value. Every knot is tied by hand. And the integrity and creativity of the individual producers that Stephen works with is immediately evident in the artistic range of the many rugs on display in his gallery.

We put the world at your feet.

When asked about the transcendent appeal of quality rugs, Stephen says, "Rugs are one of the most pure manifestations of human energy. They embody ancient tradition and artistic expression. Like any art form, some rugs represent the craft while others go beyond craft and offer us a new viewpoint and perspective. Some are comforting, others are breathtaking in their effect."

"The hero of the story is not the knot." Stephen also has a special message for you. "For the past 30 years, in my travels to the great rug weaving centers of the world, I've discovered that the most important aspect of a rug is not the region it comes from.

At Stephen Miller Gallery, you are free to wander at will. When you're ready, we'll explain all your options in any level of detail you desire. We are delighted to show you any rug – even if it's at the bottom of the pile.

Nor is the number of knots per square inch. It's how the nuances of design, color and texture all come together to tell a story that resonates with you."

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64

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DEPARTMENTS

59 FINDS: COLLECT THEM ALL
San Francisco's go-to gallery for contemporary furnishings and fine art has expanded to Los Angeles.

60 FINDS: SEE, PLAY AND STAY
Check out the newest store openings, restaurants and hotels in and around California.

64 FINDS: BUY, BORROW OR STEAL
The latest options for your home, including stylish pieces in wood and designer options for the nursery.

68 GARDEN: CALMING EFFECT
Matanzas Creek Winery in Sonoma County is cultivating another popular varietal—a lush field of lavender.

70 TREND REPORT: IN THE GLOW
Hot neon hues on everything from chairs to cutlery are the quickest way to brighten up a room.

72 ARTS+ANTIQUES
A monthly report on art auctions worldwide and museum exhibitions around the state.

72

60
PAPA GOES DOWNTOWN

68

70

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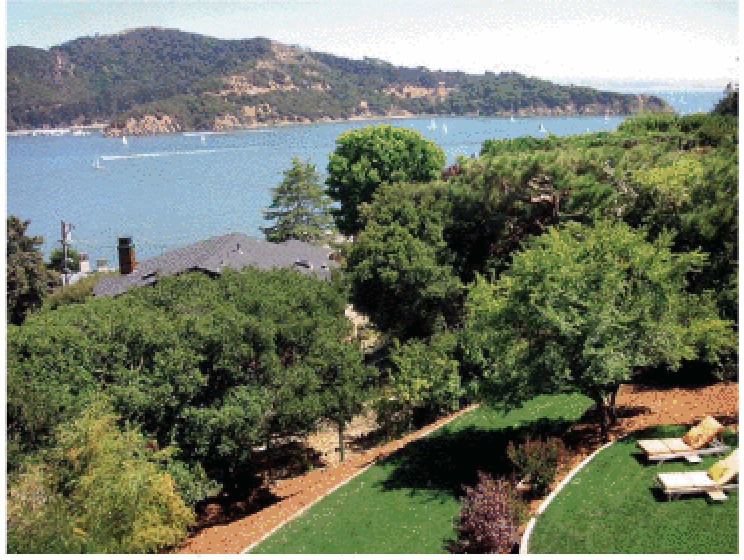
KENTFIELD, CA Magnificent Mediterranean Style: Baronial rooms, dining pavilion, pool. Excellent school district. $8,250,000. WEB: CHD0082701. *Danielle Chavanon, Analuz Holloway, 415.296.2224*

SONOMA, CA Mission Farms: On 12± acres. 5 bedrooms, 4½ baths, pool. 7± acres of grapes and olive tree orchard. $6,750,000. WEB: CHD0242639. *Ginger Martin, Carol Sebastiani, 707.935.2262*

LOWER LAKE, CA Serene Mountain Setting: 240-acre equestrian estate. Dramatic 6,000 sq. ft. home, guest house, private lake, pool, tennis. $5,650,000. WEB: CHD0242616. *Robert Powell, 707.939.3627*

SAUSALITO, CA Spectacular Views: Sophisticated contemporary. Best location. Open, expansive. Library, 4 bedrooms, 3 baths, garage. Private double lot. WEB: CHD0083746. *David Gowan, 415.772.8450*



TIBURON, CA Mediterranean-Style Estate with Views: Master suite with fireplace, private deck, steam room, and spa tub. Indoor/outdoor living at its best. WEB: CHD0083512. *Melissa Bialla, 415.515.6699*

SAN FRANCISCO, CA Presidio Heights: Historic Coxhead 4-bedroom, 3-bath home on the Presidio wall. Golden Gate views. Exquisite architecture. $3,100,000. WEB: CHD0083826. *Janet F. Schindler, 415.296.2211*

SAN FRANCISCO, CA Stunning Contemporary: 4-bedroom, 3-bath, 2-level condo in Cow Hollow. Views, spacious decks, hot tub. $2,699,000. WEB: CHD0083780. *B. Smith, C. Marcus, 415.690.5729*

SAN FRANCISCO, CA Spacious Marina District Home: Renovated. 3 bedrooms, den, 2½ baths, 2-car parking. Restaurateur's kitchen. $2,695,000. WEB: CHD0083803. *Rebecca Schumacher, 415.928.3800*

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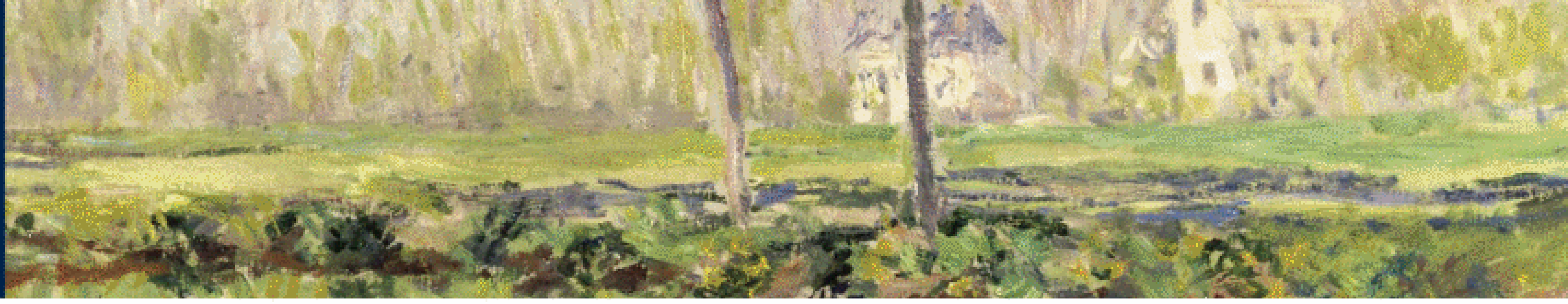

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SAN FRANCISCO, CA Sophisticated: Luxury 2-bedroom, 2½-bath St. Regis condominium. Dramatic city and bay views. World-class amenities. $2,495,000. WEB: CHD0083767. *Betty Brachman, 415.296.2215*

SAN FRANCISCO, CA Noe Valley: Renovated. 3 units. Freestanding 3-bedroom, 2½-bath cottage with views and deck. Two 2-bedroom, 2-bath flats. WEB: CHD0083833. *Payton Stiewe, 415.401.9966*

SONOMA, CA Eastside Estate: 5 acres includes 3.5± acres of Chardonnay vines. 5,200 sq. ft. main house. 4 bedrooms, 4½ baths. Guest house. $2,995,000. WEB: CHD0241421. *Jacque Scott, 707.337.1041*

SANTA ROSA, CA Spectacular Property: 1.8 acres zoned for up to 8 units per acre. Adorable guest unit. $1,895,000. WEB: CHD0242654. *Lisa Capurro, 707.935.2506, Laurie Kradin, 310.481.4307*

MILL VALLEY, CA Eco-Friendly Modern Retreat: Attention to detail. Dramatic open great room, chef's kitchen, concrete-styled wood-burning fireplace. WEB: CHD0083761. *Melissa Bialla, 415.901.1723*

KENWOOD, CA Beautifully Renovated Mid-Century Residence: Almost every room highlights creek-side views. Designer interiors. 1± acre. $1,745,000. WEB: CHD0242649. *Tina Shone, 707.933.1515*

SONOMA, CA Near the Plaza: Light-filled vintage home, beautifully remodeled. Includes pool, pool house/office, and gardens. $1,675,000. WEB: CHD0242608. *Tina Shone, 707.933.1515*

SAN FRANCISCO, CA Telegraph Hill: Panoramic-view 2-bedroom, 2-bath unit. Triple-mint renovation, 2 fireplaces, formal dining. 1,495,000. WEB: CHD0083755. *Joseph Lucier, Louis Silcox, 415.296.2218*

MILL VALLEY, CA View: 2-story, 3-bedroom, 3-bath home situated on a sunny private lot. Fireplace, family room, wine storage, and tons of potential. $1,450,000. WEB: CHD0083821. *Melissa Bialla, 415.515.6699*

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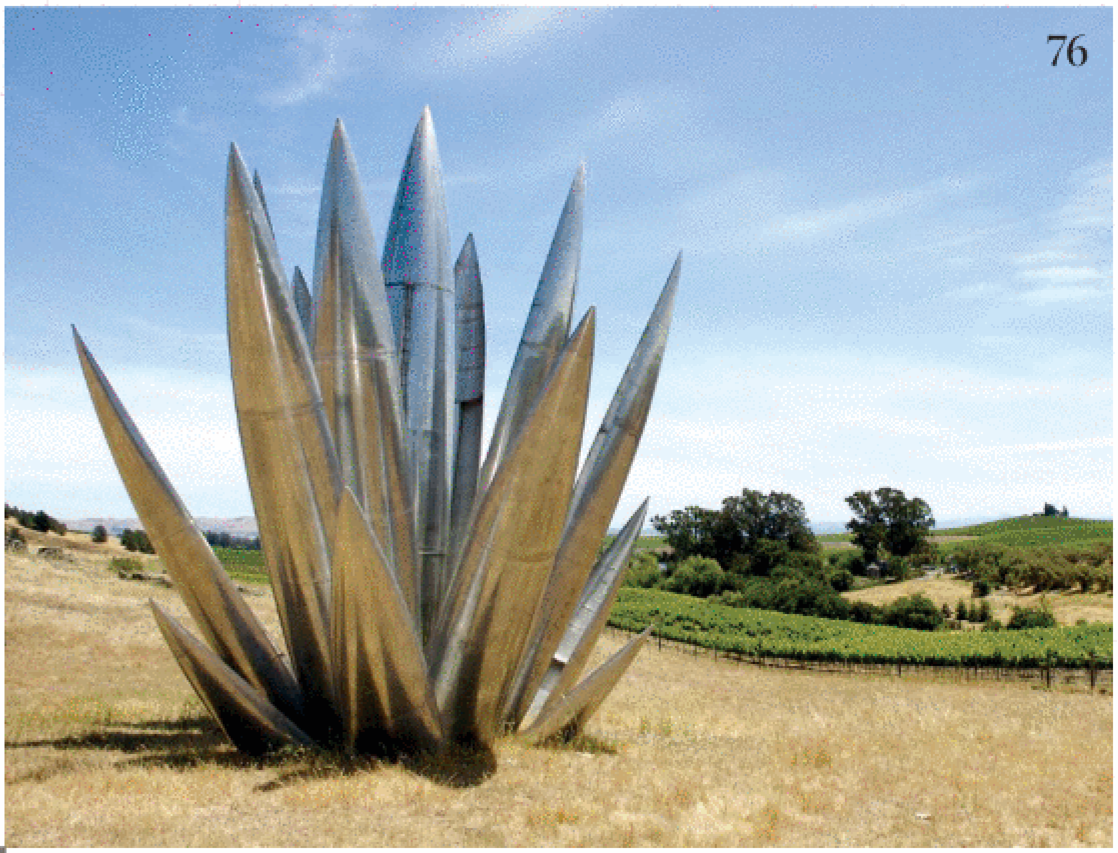
152


76

DEPARTMENTS

76 **ART REPORT: SITE SPECIFIC**
Sculpture gardens in idyllic settings across Northern California offer a way to commune with art and nature.

88 **DESIGNER WATCH: SMASHING SEQUEL**
Loretta Hui-Shan Yang moves beyond her career as a film star by reinventing an ancient art form.

90 **DESIGNER WATCH: MAN OF STEEL**
Metalworker Kyle Reicher pursues both his art and his livelihood with a band of fellow artisans.

92 **DESIGNER WATCH: AN INSPIRED PAIR**
In their San Fernando Valley home, JoAnn and Richard Patterson craft highly collectible furniture and pottery.

94 **VIEW: WILSHIRE VERMONT STATION**
Graphic artist April Greiman celebrates the community with a sky-high mural in Los Angeles' Koreatown.

152 **ICON: THE POPULIST**
Architect Pierre Koenig was committed to mass-producing his elegant modernist designs.

90 TESTING HIS METTLE

88

ETC.

34 **FROM THE PUBLISHER**
38 **DEAR READER**
42 **BEHIND THE SCENES**
146 **RESOURCE GUIDE**

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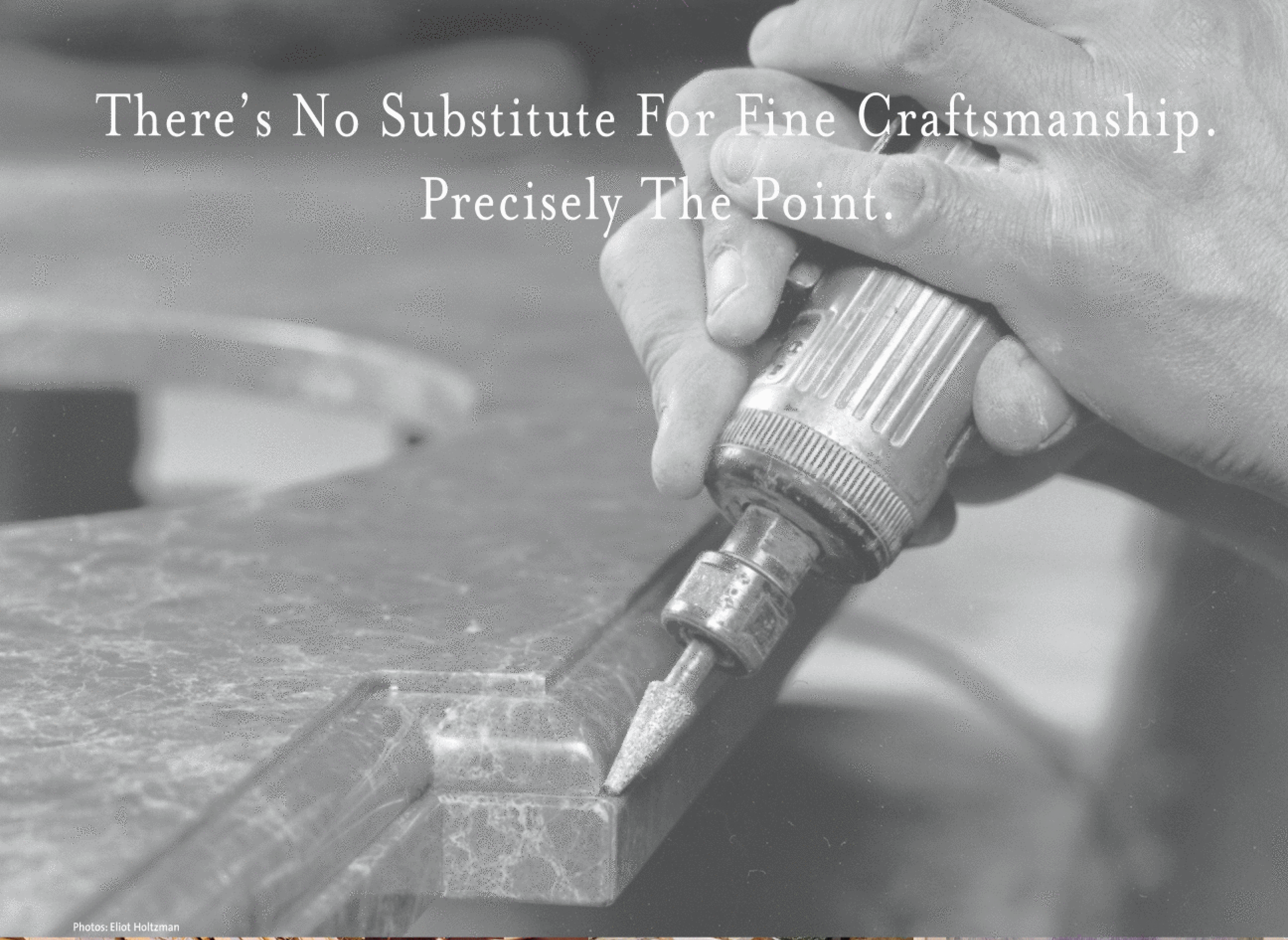

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CONTRIBUTORS

Julie Carlson, John Ellis, Kate Green, Arin Hailey, Jennifer Hale, Dorka Keehn, John Lee, Matthew Millman, Bridger Nielson, Laura Plageman, Ed Ritger, Jean Victor

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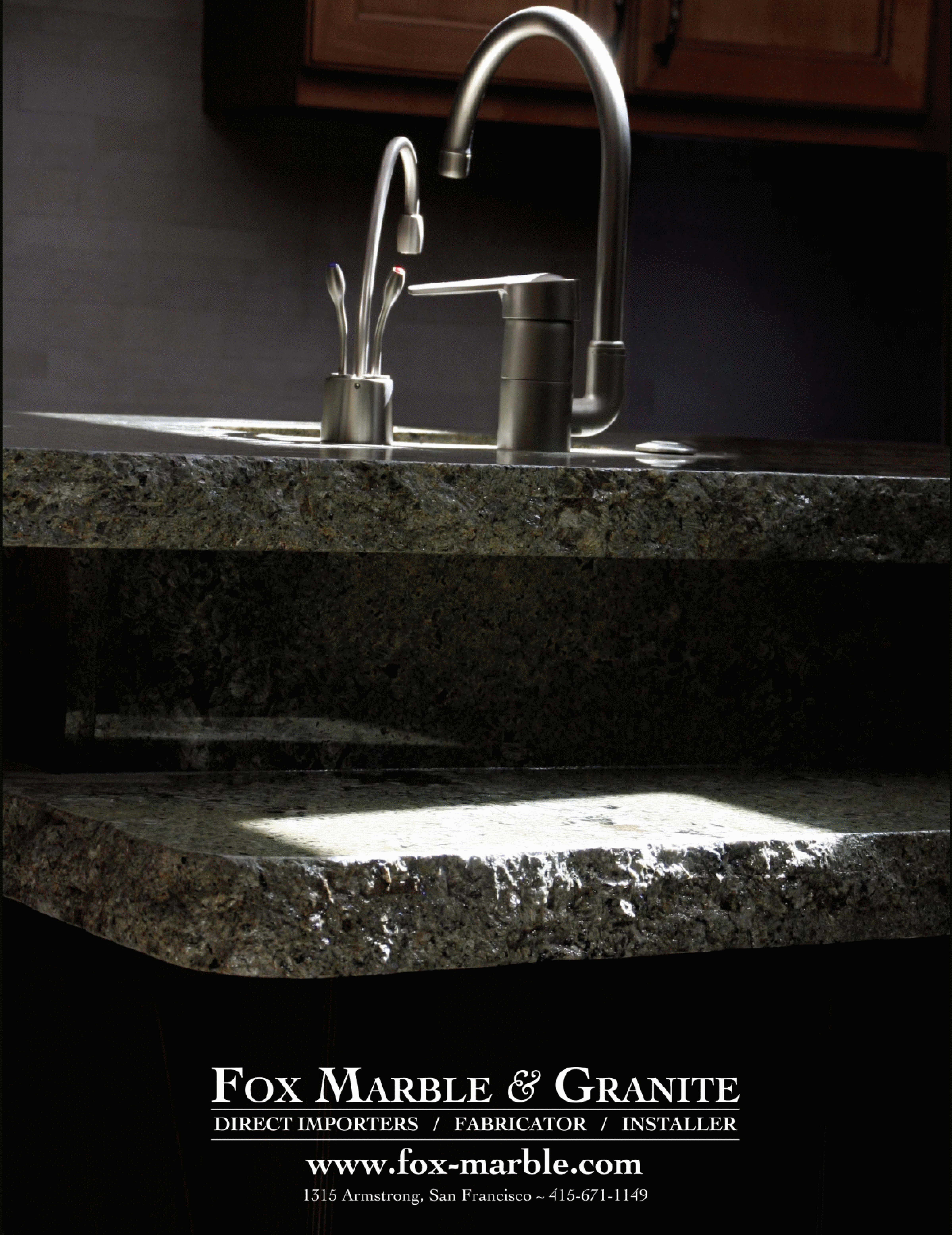
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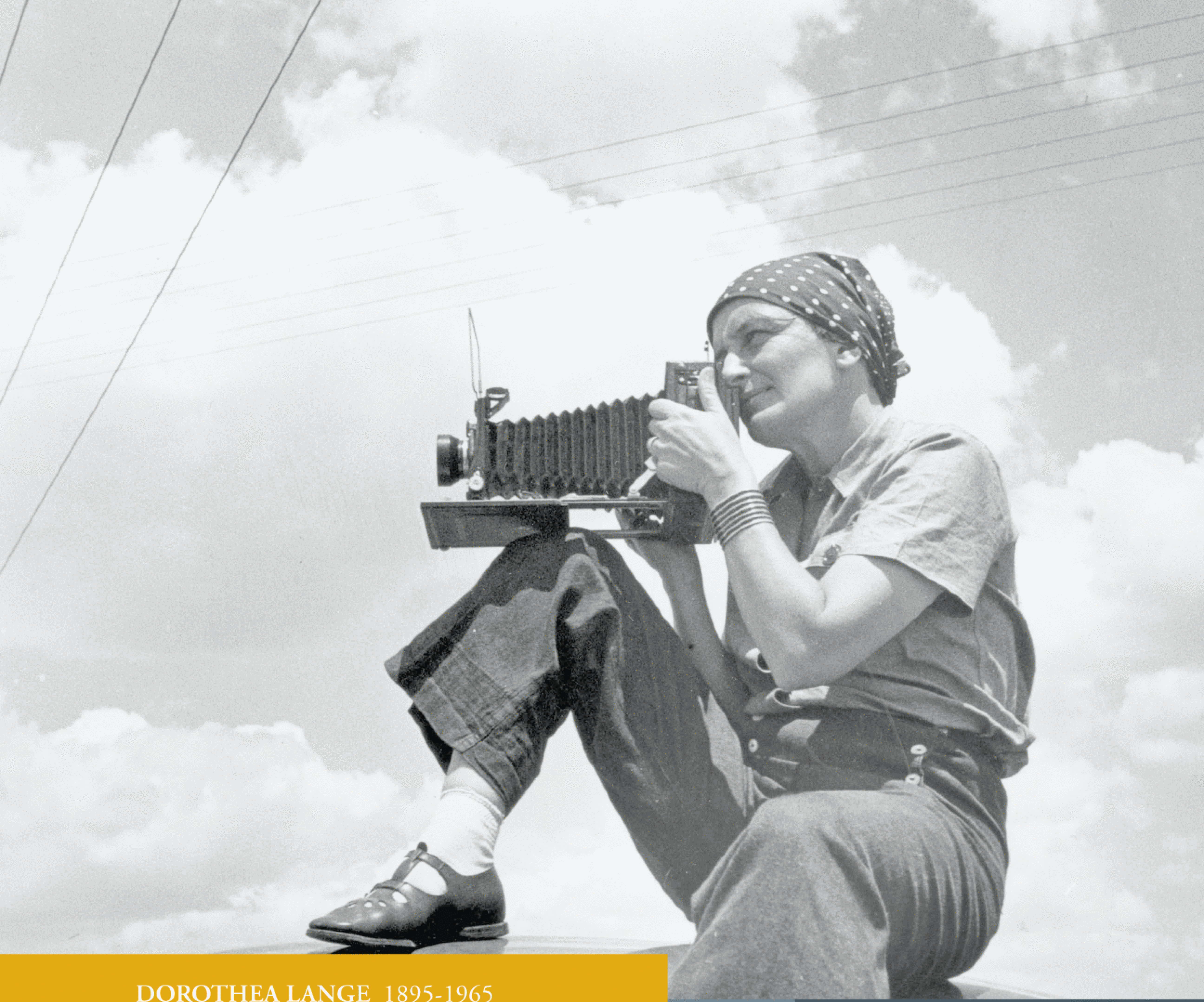

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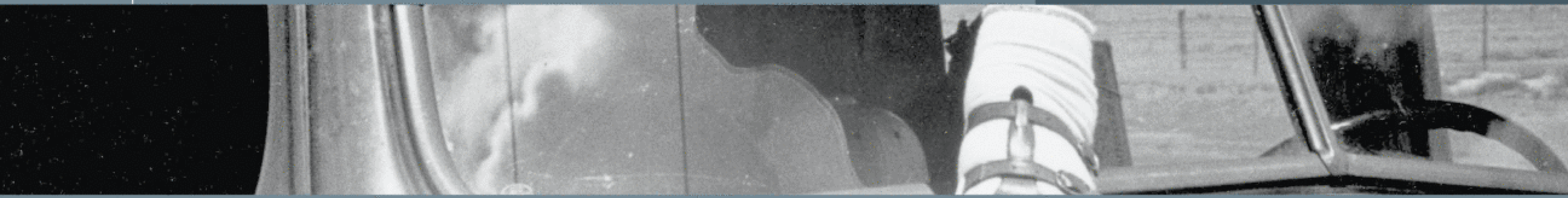

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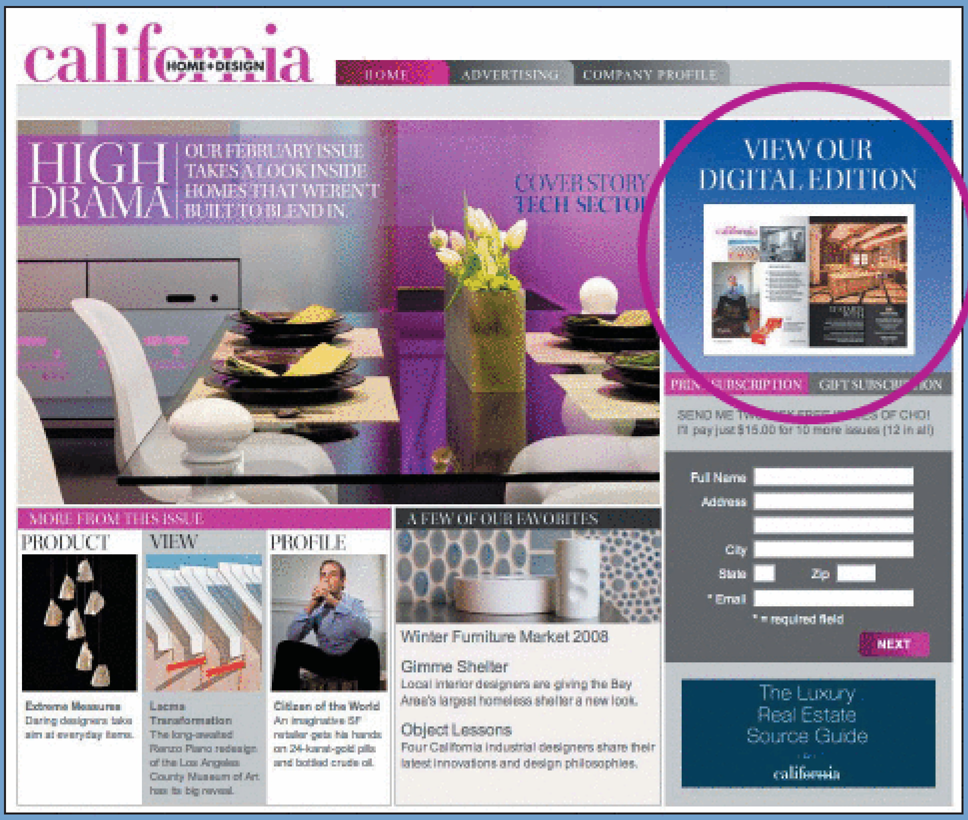

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15 MINUTES WITH: ARTISTIC TILE & STONE

CYNTHIA CAMPANILE

KATHRYN ROACH

CH+D PUBLISHER TOM HARTLE TALKS TO CYNTHIA CAMPANILE OF ARTISTIC TILE & STONE, A 7,000-SQUARE-FOOT SHOWROOM OF CERAMIC, STONE AND GLASS TILE IN SAN CARLOS.

TH: What do you enjoy most about your work?
CC: We joke that our showroom is like a candy store for adults. Many customers say, "It's all so beautiful, where do we begin?" No doubt it can be challenging—there are so many more choices today than when we started 25 years ago. So, the fun part is helping clients discover the one perfect tile for their project.

TH: What is the most exciting project you've worked on?
CC: A few years ago I had a customer with eight bathrooms, and she wanted everything white. Together we came up with eight beautiful white bathrooms, each one unique. We pulled it off by using different sizes, textures and patterns. The rooms were stunning. It was one of the best challenges of my career.

TH: What trends do you see in your industry?
CC: Tile and stone are going beyond the kitchen and bath. We are seeing more decorative uses, with entire walls covered with tile to produce very effective statements. Many tiles now come in a large 18-by-18-inch standard size, with complementary 2-by-2-inch or 3-by-3-inch tiles as accents. When using similar colors, a combination of tile sizes creates a subtle, sophisticated look.

TH: What is the most important thing for people to consider when selecting tile?
CC: The way it will be used is really important. For a busy working kitchen, durability and maintenance are foremost; but in a kitchen for a client who entertains quite a bit but rarely cooks, we would go for the "wow factor." In both cases, it's all about creating a wonderful environment within a practical aesthetic and making dreams come true. ■

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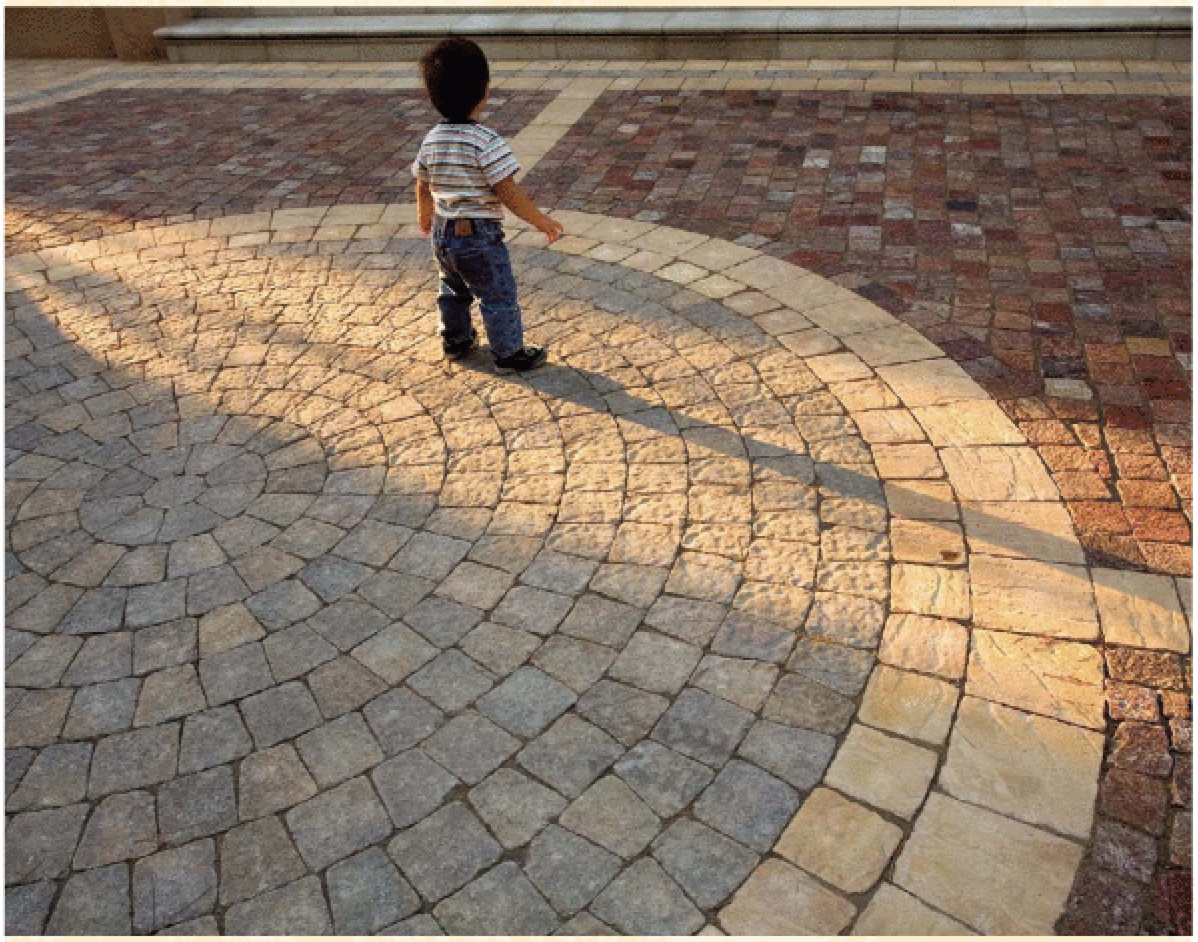

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LASTING IMPACT

Our annual art issue is one of my favorites. Not surprisingly, it's also the one that stays on my coffee table the longest—I can thumb through its pages over and over and discover something new each time. Along with inspirational design and architecture, the works of art that fill our pages this month make up a particularly diverse collection. Each home displays an incredibly personal array of artwork—from the Haudenschilds' house in La Jolla ("Driving Force," p. 108), which is filled with more than 200 works by world-class artists who are also their friends, to the Ross home that Barbara Scavullo designed for a couple who are voracious contemporary-art collectors ("Eclectic Company," p. 124). Upon closer inspection, the pieces in art dealer Sabrina Buell's San Francisco loft ("Area of Expertise," p. 118) aren't always what they seem—the dining set is actually an intricate work by artist Roy McMakin. And in our story about California artists who have been inspired by design ("Frame of Reference," p. 132), Cheryl Ekstrom turns the tables with her steel sculptures of classic furniture pieces—the perfectly sunken shape of her beanbag chair made me do a double take.

There's just so much to see in this issue, but thanks to our new digital addition *(chdmag.com/digital.html)*, I can revisit these stories and catch any details I may have missed, long after I've passed my coffee-table copy on to a friend.

Enjoy the issue,

Heather

–Heather Luplow Hartle,
Editorial + Creative Director
heather@chdmag.com

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We bet you've never seen this headline in any recent media coverage of the real estate market. Yet it is fact—92.7 percent of all mortgages in the United States are current. What's more, the "sub-prime mortgage crisis" refers to a tiny portion of sub-prime mortgages. Sub-prime mortgages represent only a fraction of all mortgages—and the vast majority of these are current.

- *Percent of U.S. mortgages that are current*
  92.7%
- *Percent of U.S. mortgages that are sub-prime*
  13.2%
- *Percent of sub-prime mortgages that are current*
  76.8%

Source: Mortgage Bankers Association, 3Q07 Report

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* *Source:* Federal Home Loan Mortgage Corporation

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A FRESH START

Sometimes a sofa is not just a sofa. While my job allows me to impart all sorts of meaning and significance to things like a turned-leg table or a laser-cut lampshade, I'm not the type who believes designer furnishings will change the world. But this weekend I experienced something that reminded me of the power of good design.

While shopping at a consignment store with my mother for a fun refinishing project, I spotted a white linen loveseat with clean lines and pristine upholstery. Unlike the bane of my living room, this sofa had no stains, no cat scratches, no sinking cushions. And at $200, it didn't taunt me with its purity—in fact, if it could have spoken to me, the loveseat would have said, "Forget your troubles and just start fresh." Too small to replace my old couch and without arms, it wasn't even all that comfortable, but I didn't care—I had to have it! It was more than a sofa: it was a springtime symbol of a new beginning after what had been a particularly tough winter at my house.

For what it's worth, I've never been much for retail therapy, though my dear friend Amy wrote the book on the subject (it's called *A Girl's Guide to Retail Therapy* and it's hilarious). But no single purchase has ever made me as happy as this bargain loveseat, which fits perfectly at the end of my bed. If art is the greatest luxury purchase, this entire issue could be seen as a lesson in retail therapy. The collectors featured here prove that buying something you love—rather than something you need—to display and enjoy every day is one of the most satisfying acts of self-expression. And I can now agree that a home filled with items collected simply because they mean something special to you is the greatest indulgence.

Sarah

–Sarah Lynch,
Executive Editor
sarah@chdmag.com

CONTRIBUTORS

San Francisco photographer **ED RITGER** realizes that having a camera crew in your home isn't always a glamorous affair, so he was grateful for Sabrina Buell's patience and understanding as they moved furniture and art throughout her San Francisco loft ("Area of Expertise," p. 118). "The process can be invasive, but I try to be as respectful of a person's home as possible—I treat it like a delicate work of art," says Ritger, who shoots interiors for various local designers.

DORKA KEEHN was the perfect candidate to profile four California artists who are looking to the design world for inspiration ("Frame of Reference," p. 132): As an artist who is also a political activist, radio personality and writer, Keehn knows what it's like to exist between genres. "It's amazing how changing the medium allows you to see something in a whole new light," says Keehn, who is based in San Francisco and has a weekly online radio program, *Keehn on Art*.

A teacher of art history at Trinity University in San Antonio, Texas, writer and curator **KATE GREEN** predicts that the rare collections and one-of-a-kind events hosted at the Haudenschild home in La Jolla ("Driving Force," p. 108) will be discussed by art students of the future. "The Haudenschilds have created this really welcoming and unique environment," says Green, who has curated over 20 shows for ArtPace in San Antonio.

ED RITGER: ALLYSON RITGER: OTHERS COURTESY OF THE SUBJECTS

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At the new Pacific Catch Restaurant across from Golden Gate Park, the stylish wicker furniture comes from an exceptional source: Dunkirk. Best known for its outdoor lines, the San Francisco–based trade showroom is now providing custom furniture to the hospitality industry. Learn more about what this outstanding company can offer. *2 Henry Adams St., Ste. 380, SF, 415-863-7183, dunkirksf.com.*

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{June 24–27 at the Pacific Coast Builders Conference}

CoorItalia will exhibit at the upcoming Pacific Coast Builders Conference, June 24–27, at San Francisco's Moscone Center. Exhibit hall hours are June 25–26, 10 a.m.–5 p.m. and June 27, 9 a.m.–3 p.m. Visit booth 0607 in the South Hall to see CoorItalia's new line of custom Italian wood and bronze windows, as well as a lineup of new and reclaimed materials, including roof tiles, travertine, limestone and terracotta. *900 Industrial Rd., Ste. 102 San Carlos, 650-637-1204, cooritalia.com.*

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JBS ENVIRONMENTS UPDATES PRODUCT LINES

{Introducing New Furniture for Spring and Summer}

JBS Environments is revamping its inventory of furnishings with more contemporary and high-end selections for spring and summer. "We really work hard to keep fresh merchandise and high-quality lines in our showrooms. We want the designer to get excited every time they stop by to see us," says owner Bill Button. *101 Henry Adams St., #444, SF, 415-861-4244; 495 S. Grand Parkway, #125, Las Vegas, NV; jbsshowroom.com.*

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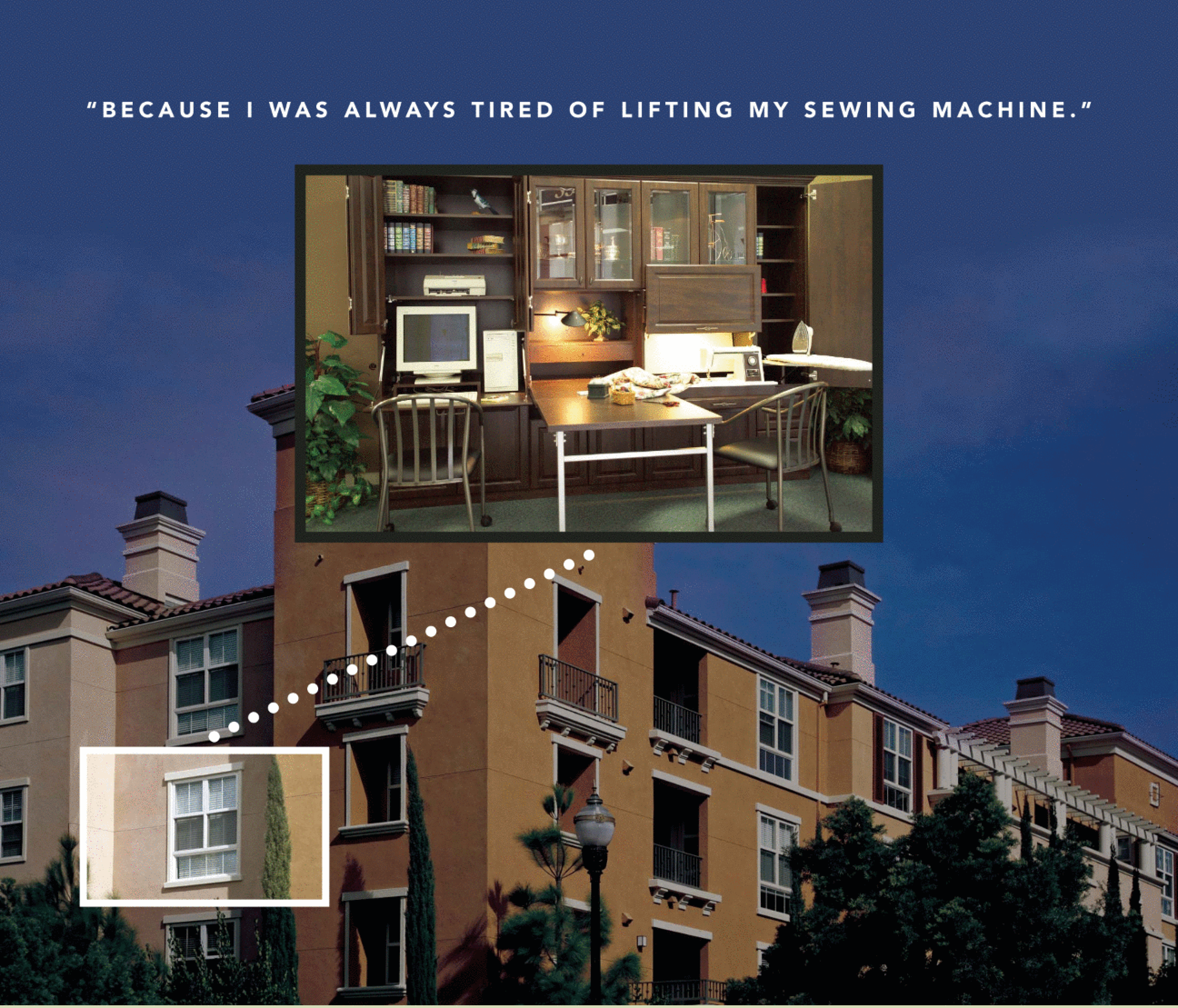

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SAN FRANCISCO SOCIETY CELEBRATES *NURSERY STYLE*

San Francisco socialites **Vanessa Getty**, **Kathryn Freeman Retzer** and **Vandy Boudreau** hosted a luncheon on March 4 at the Boudreaus' home in Presidio Heights to mark the release of *Nursery Style*, published by Chronicle Books. Written by **Serena Dugan** and **Lily Kanter**, cofounders of children's furnishings company Serena & Lily, the coffee-table book shows expectant parents how to create a nursery that reflects their personal style. Proceeds from the sale of *Nursery Style* will benefit **Holy Family Day Home**, an organization committed to providing affordable, high-quality childcare to underserved children.

SERENA DUGAN, KATHRYN FREEMAN RETZER, VANDY BOUDREAU, LILY KANTER

ASID CALIFORNIA PENINSULA CHAPTER HOSTS 2008 IP EXPO

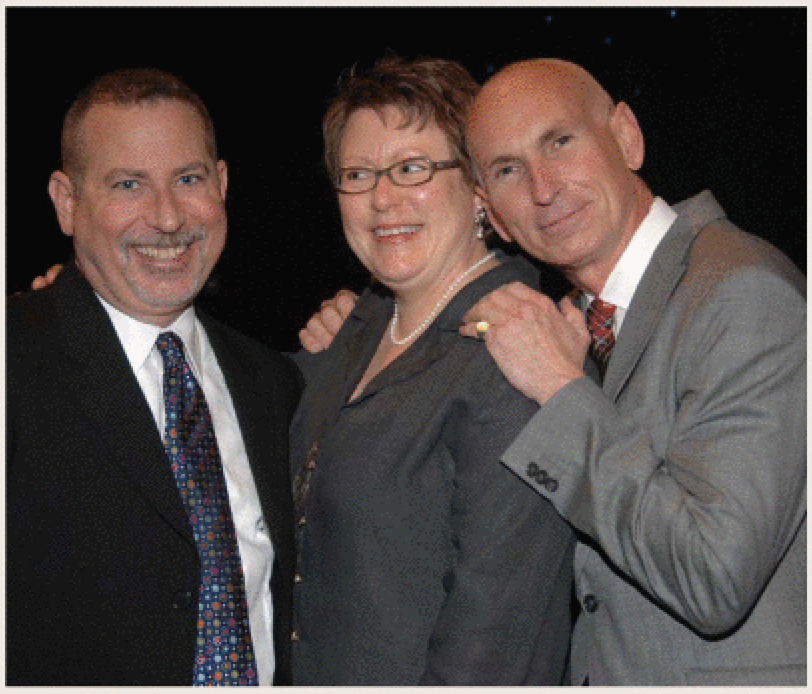
The Peninsula chapter of the **American Society of Interior Designers California** gathered at Sherman Clay Piano on February 21 for the 2008 Industry Partners Expo. The event boasted attendance by a greater number of vendors than the year before; **Cynthia Campanile** of **Artistic Tile & Stone** in San Carlos showcased two new tile collections.

NORINE ROSALES, BRANDON CAMPANILE, CYNTHIA CAMPANILE

ROB HOWARD, GAVIN NEWSOM, FR. CHARLES GAGAN, PHILLIP KILBRIDGE

BLUEPRINTS & BLUE JEANS RAISES $300K

This year's **Blueprints & Blue Jeans** raised more than $300,000 for **Habitat for Humanity San Francisco**. Held at the Palace Hotel on April 16, the gala celebration featured signature blue martinis, construction contests, a silent auction, dinner and an inspirational program that honored **Mayor Gavin Newsom** and **Father Charles Gagan** of St. Ignatius Parish. The 530 guests, attired in blue jeans, were there to help working families in the community achieve their longtime dream of homeownership.



STEVE McCOLLOM, MICHELLE WEMPE, TOM DIRENZO

NORTHERN CALIFORNIA CHAPTER OF IIDA ANNOUNCES HONOR AWARDS

At San Francisco's Masonic Auditorium on February 7, the **Northern California Chapter of the International Interior Design Association (IIDA)** recognized the 15 winners of its fourth annual Honor Awards. Selected from 70 entries, the winning projects were in the categories of commercial, institutional, work, personal and sustainable-emphasis design. The organization also awarded two scholarships to interior design students.

(CHRONICLE LUNCHEON): DREW ALTIZER; (HABITAT FOR HUMANITY): SHAWN CLARK; (IIDA): TRISH TUNNEY; (ASID): COURTESY OF ARTISTIC TILE & STONE

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PEARL WONDERFUL CLOTHING

WENDY OWEN

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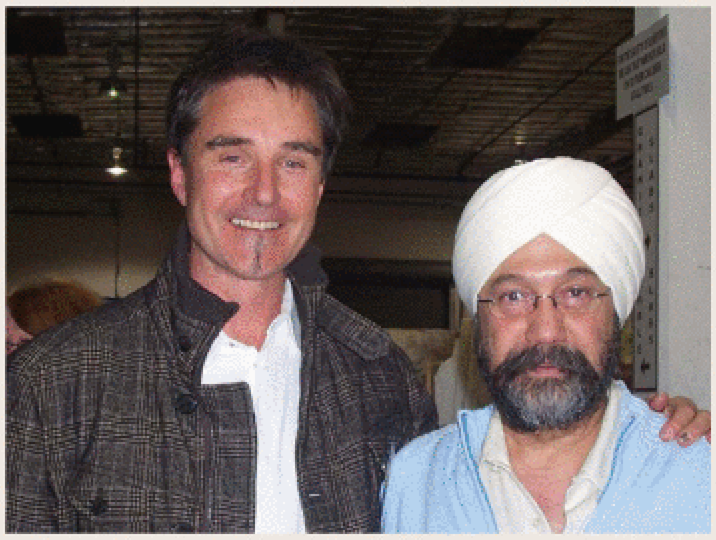
CH+D KICKS OFF ST. HELENA DESIGN WALK

On March 30, the first **St. Helena Design Walk** took place on the Wine Country. Organized by *California Home+Design* in partnership with **Martin Showroom**, **Caldwell Snyder Gallery**, **River House Books**, **Napa Vintage Home** and **Pearl Wonderful Clothing**, the walk also celebrated the magazine's annual Wine County issue. A story in the April issue, "The Main Event," featuring designer Erin Martin and her favorite resources in St. Helena, was the inspiration for the event. Guests also enjoyed bites from Cook restaurant and Champagne of Acme Fine Wines.

NKBA NORTHERN CALIFORNIA NAVIGATES INDUSTRY TRENDS

During a bimonthly meeting on February 21, more than 85 members of the **National Kitchen & Bath Association's Northern California chapter** discussed the effects of the housing-market crisis on the kitchen and bath industry. **Ed Pell**, NKBA marketing research manager and author of the association's annual Kitchen/Bath Industry Outlook, spoke about the potential challenges and opportunities ahead in 2008. The event was hosted by **Dilmohan and Ameeta Chadha** of Integrated Resources Group in Brisbane, and catered by Buon Gusto Ristorante.



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GIANTS COMMUNITY FUND HOSTS BENEFIT LUNCH

On March 28, the San Francisco Giants kicked off the 2008 season with the **Giants Community Fund**'s annual Play Ball Lunch. Junior Giants players and coaches from Richmond, Bayview, Daly City and San Bruno were invited to meet their favorite major leaguers and take photos during the reception. Overall, the event drew nearly 1,100 guests and raised over $270,000 for the Fund's flagship program, Junior Giants—a non-competitive summer baseball league for kids and teens.

SAN BRUNO LEAGUE

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FINDS

JUNE 2008

WHAT'S HOT AND HAPPENING IN CALIFORNIA DESIGN

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A fixture of the West Coast design scene, modern furnishings company **Limn** has put down a stake in Los Angeles with a new 5,500-square-foot showroom on La Brea Avenue. Relatively small compared to the San Francisco flagship, the gallery pairs contemporary fine art with the extreme high end of the company's offerings—"the most rarefied pieces for the adventurous consumer," says store manager Kurt Zimmerer. One vignette brings together *Sunset on M* by Chinese artist Ming Ren, Zaha Hadid's Moraine sofa, the Campana brothers' Brasilia coffee table and Piero Lissoni's Hi Tech lounge chair. *169 N. La Brea Ave., L.A., 323-931-6500, limn.com. — Allison Casassa*

EDWARD DUARTE

CLOCHE QUARTERS

Sasha Wingate has parlayed her years producing photo shoots for clients including Levi's and Target into a new endeavor. **BellJar**, a shop filled with the graphic designer and stylist's favorite things, just opened its doors in San Francisco's Mission District. Ceramics by Whitney Smith, vintage-fabric pillows by Dolin O'Shea and brightly hued Moroccan poufs are part of the eclectic mix of fashion, home decor and beauty goods. *3187 16th St., SF, 415-626-1749, belljarsf.com.*

THE NEWEST PLACES TO SHOP, EAT AND STAY

BY **ERIN FEHER**

PRELUDE TO A KISS

A star-studded team—including celebrity chef Todd English and actress Eva Longoria—is behind **Beso**, Hollywood's newest place to eat and be seen. The menu of Mediterranean fare with a Latin kick includes a few Longoria family recipes; and the glamorous interiors, by local designer Tracie Butler, feature booths upholstered in crocodile-embossed patent leather. *6350 Hollywood Blvd., L.A., 323-467-7991.*

FROM TOP: JENNIFER HALE; MICHAEL BEZJIAN, WIREDIMAGE

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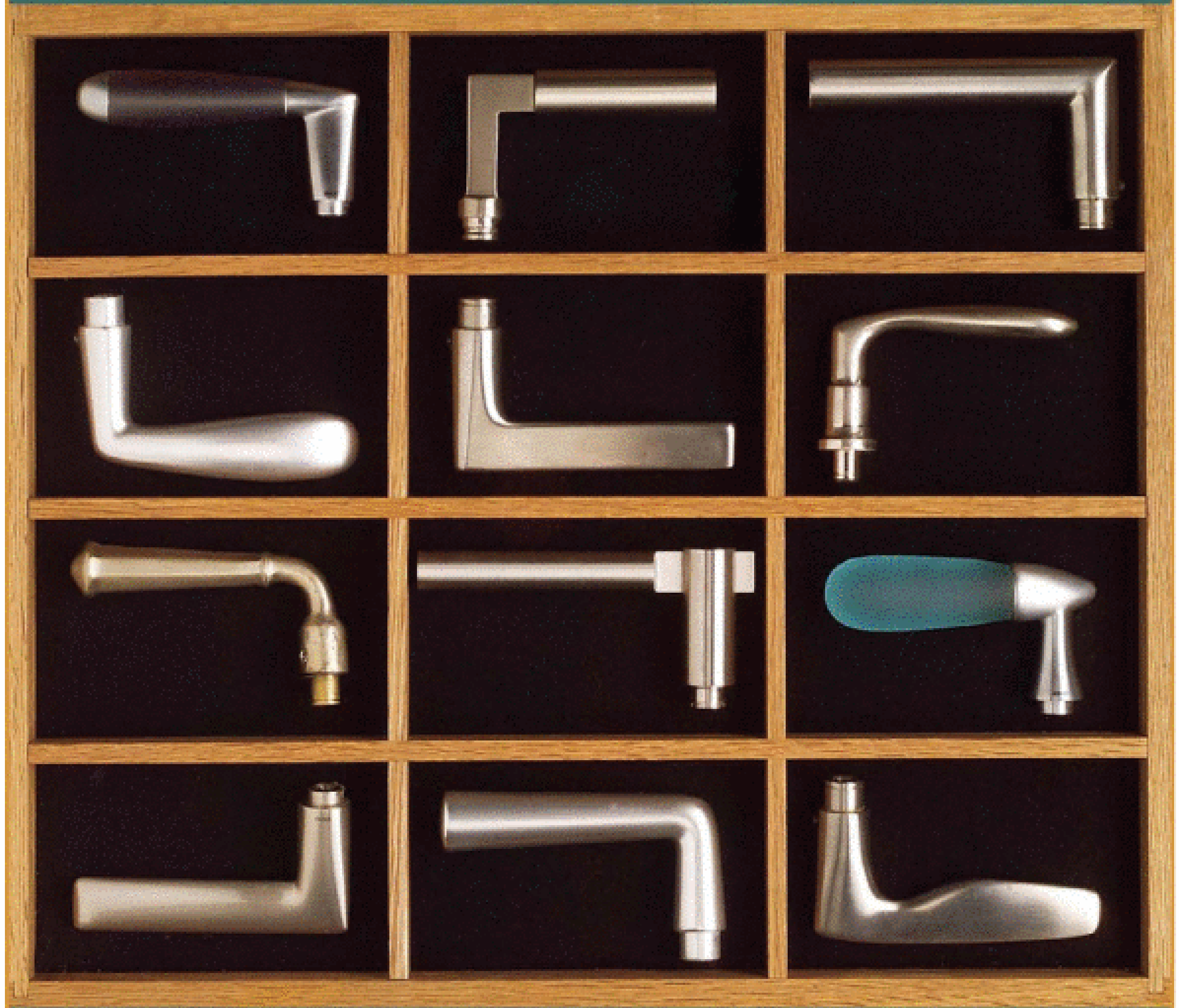

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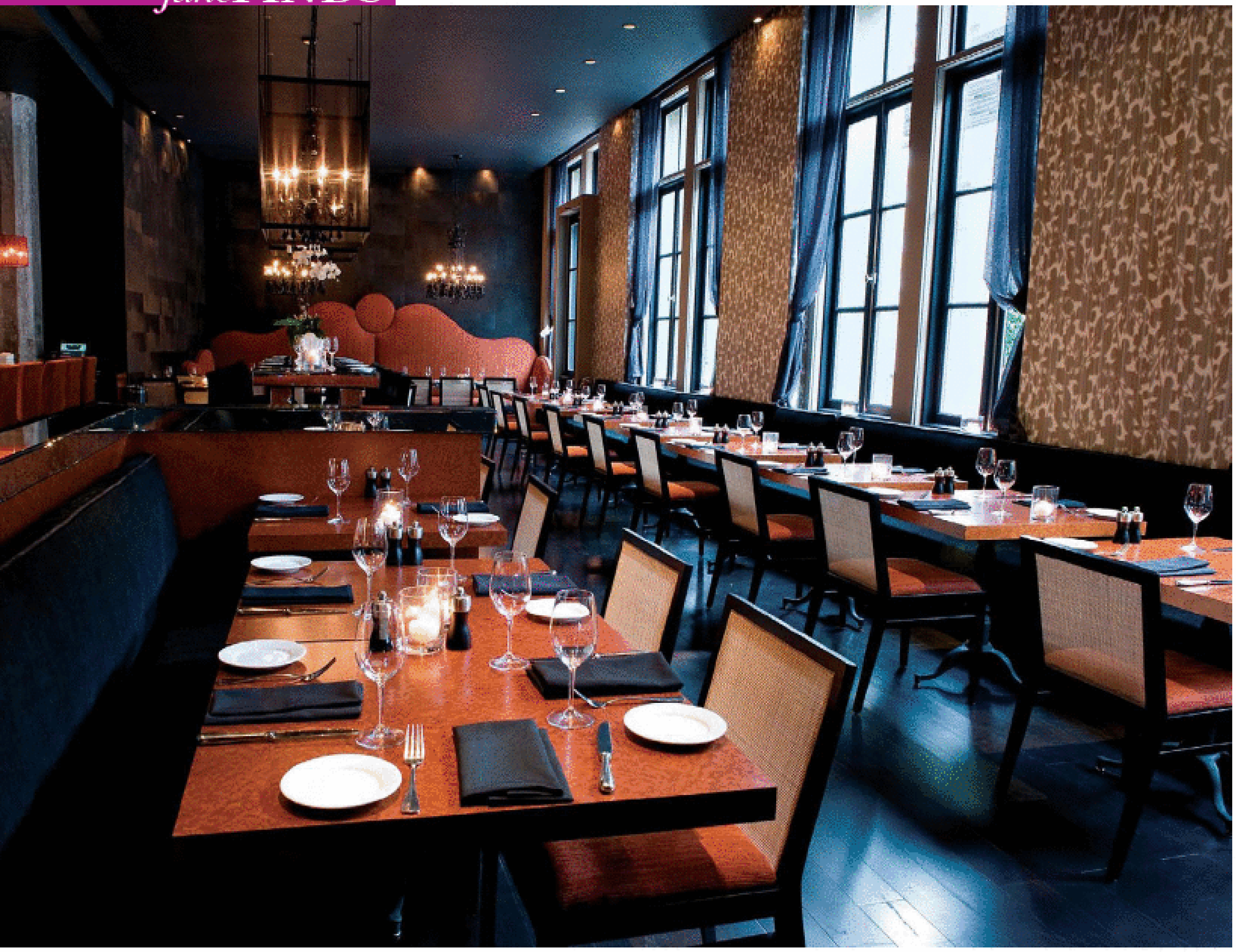

NEWLY MINTED

Chez Papa Resto has arrived in downtown San Francisco's new Mint Plaza. Drawing inspiration from the bistros of the French Riviera, executive chef David Bazirgan serves up classic dishes such as monkfish bouillabaisse. The elegant interiors, by designer John Michaud of Find, include Murano glass chandeliers and rosewood burl tables, setting Resto apart from its rustic Potrero Hill sibling, Chez Papa Bistrot. *414 Jessie St., SF, 415-546-4134, chezpapasf.com.*

CALIFORNIA ROLL

Located inside the Thompson Beverly Hills just steps from Rodeo Drive, **Bond Street** is the third incarnation of New York's famed sushi hot spot. Los Angeles designer Dodd Mitchell brought a decidedly West Coast feel to the 130-seat restaurant and lounge, giving a natural wood-slab communal table pride of place. Chef Hiroshi Nakahara relocated from New York to head up the kitchen, bringing along signature dishes such as the crispy potato–arugula roll. *9360 Wilshire Blvd., Beverly Hills, 310-601-2255.*

DO NOT DISTURB

Following a $5 million renovation, San Francisco's **Hotel Union Square** has a fresh look to complement its rich history. Design consultant Riley Johndonnell updated the guest rooms with cream tufted headboards and capsule-shaped mirrors, while restoring exposed-brick walls, original staircases and murals to maintain the 1913 building's connection to the past. *114 Powell St., SF, 415-397-3000, hotelunionsquare.com.*

FROM TOP: STEFANIE MICHEJDA; TYLER BOYD; RIEN VAN RIJTHOVEN

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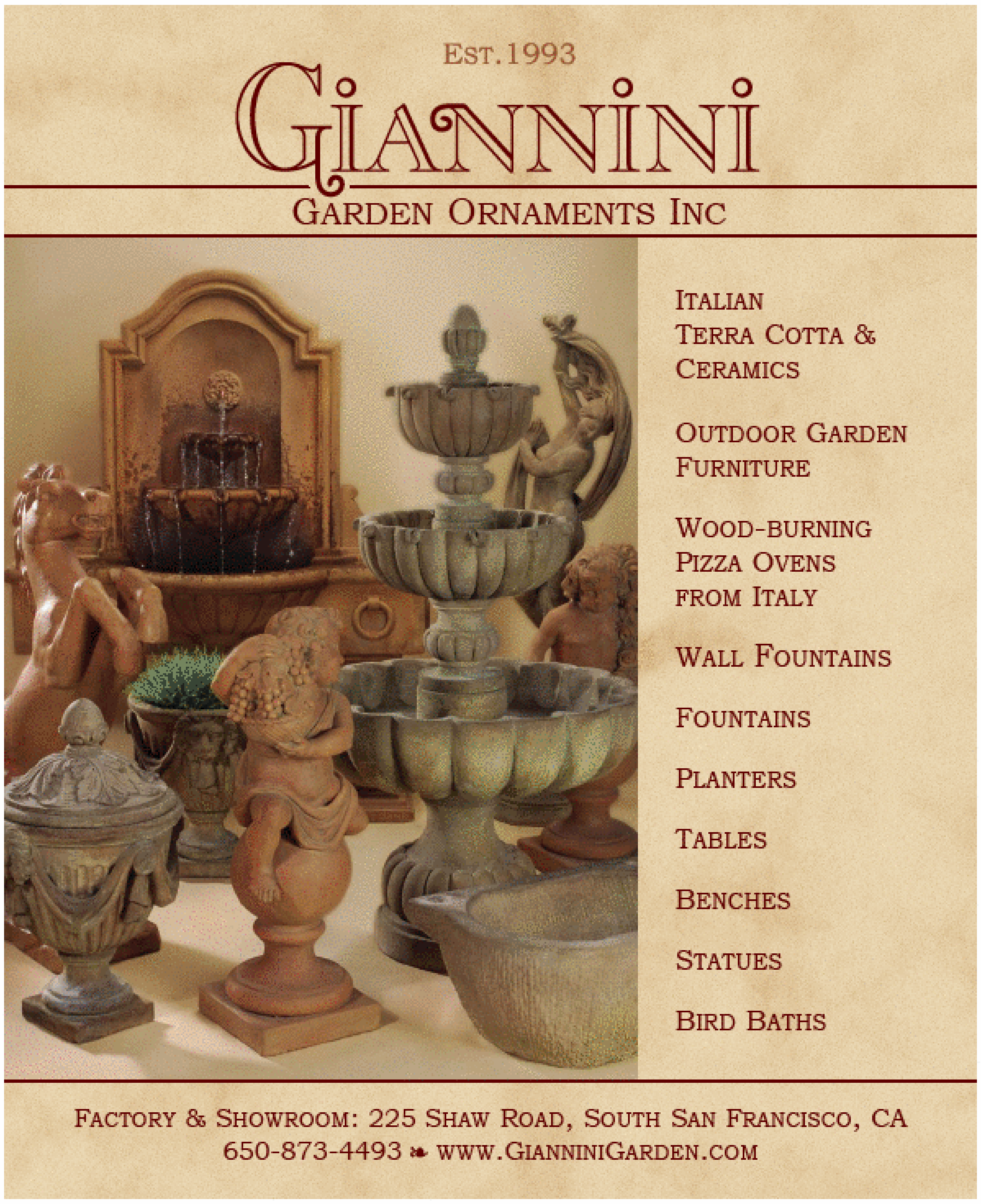
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1

8 FRESH PICKS TO BUY, BORROW OR STEAL

BY **ERIN FEHER**

2

4

3

WHOLE GRAINS

1. The debut furniture collection from Los Angeles–based design and architecture firm Detershin includes a walnut **console** with an inlaid pattern of mappa burl wood *($3,800; detershin.com)*. **2.** The cedar **Spool stool** is the first in a forthcoming line of outdoor furnishings from Bottega Montana, based in the tiny town of Lima, Montana *($475; bottegamontana.com)*. **3.** From Autoban Built by De La Espada, the **One Armed chair**—shown here in walnut with leather upholstery—is available in right- and left-handed versions *($1,045; autoban-delaespada .com)*. **4.** Named after Elizabeth Taylor's character in *The Sandpiper*, the **Reynolds floor lamp** by Jonathan Adler is made of stacked plywood with a Belgian linen shade *($995; jonathanadler.com)*.

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1

SMALL WONDER

1. The **Cabana canopy crib** from Ducduc can be customized with dozens of bright fabric choices for the canopy and end panels *($1,495; ducducnyc.com)*. **2.** The **Circus mini throw pillow**, designed by Jeanice Skvaril of Boodalee to complement one of her children's bedding lines, has a different pattern silk-screened on its front and back *($42; boodalee.com)*. **3.** Made from organic cotton, notNeutral's **Transport baby quilt** is playfully stitched *($70; notneutral.com)*. **4.** Bloom's **Otto table and chairs** nest together and feature slide-out trays for storing loose crayons *($450; bloombaby.com)*.

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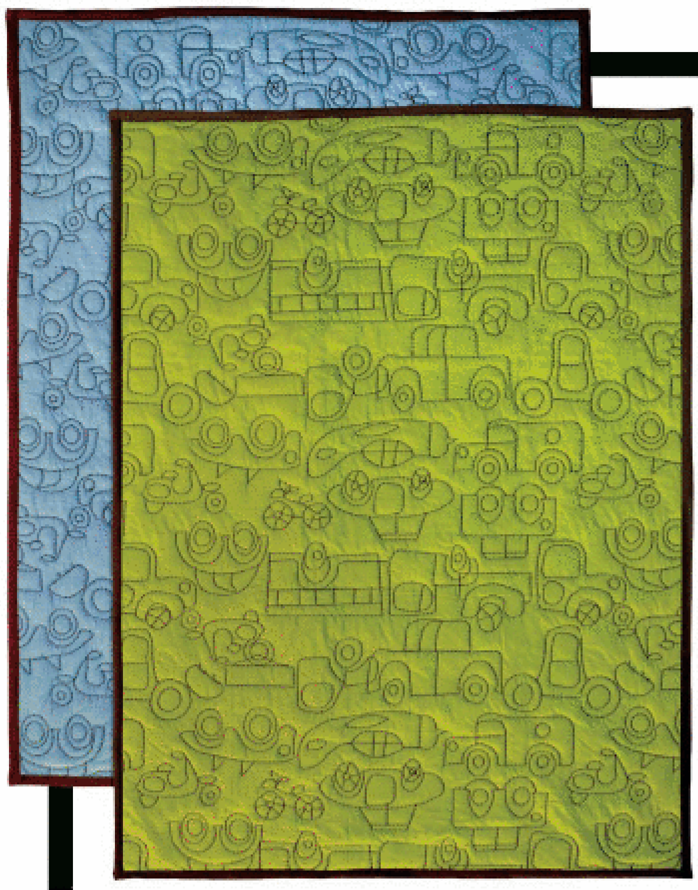

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JOHN McJUNKIN

CALMING EFFECT

HEAD TO SONOMA'S MATANZAS CREEK WINERY THIS MONTH TO ENJOY A SEA OF LAVENDER.

BY **LYDIA LEE**

At Matanzas Creek Winery in Santa Rosa, the lavender garden is as much a draw as the acclaimed Merlot. Commissioned by the winery to transform an old pasture, Mendocino-based landscape designer Gary Ratway wanted to create a garden around an aesthetically pleasing crop. The answer: 4,500 lavender shrubs. On five gently sloping terraces built from rocks cleared from the fields, Ratway planted two hardy varieties. The pale purple *Lavandula* x *intermedia* 'Provence,' which the winery makes into a tea, alternates with the brighter hues of *Lavandula* x *intermedia* 'Grosso,' a perfume-industry staple that is featured in the winery's soaps and sachets. Catch the peak bloom during Mantanzas Creek's 12th annual Days of Wine and Lavender festival, which takes place on June 28. *6097 Bennett Valley Rd., Santa Rosa, matanzascreek.com.*

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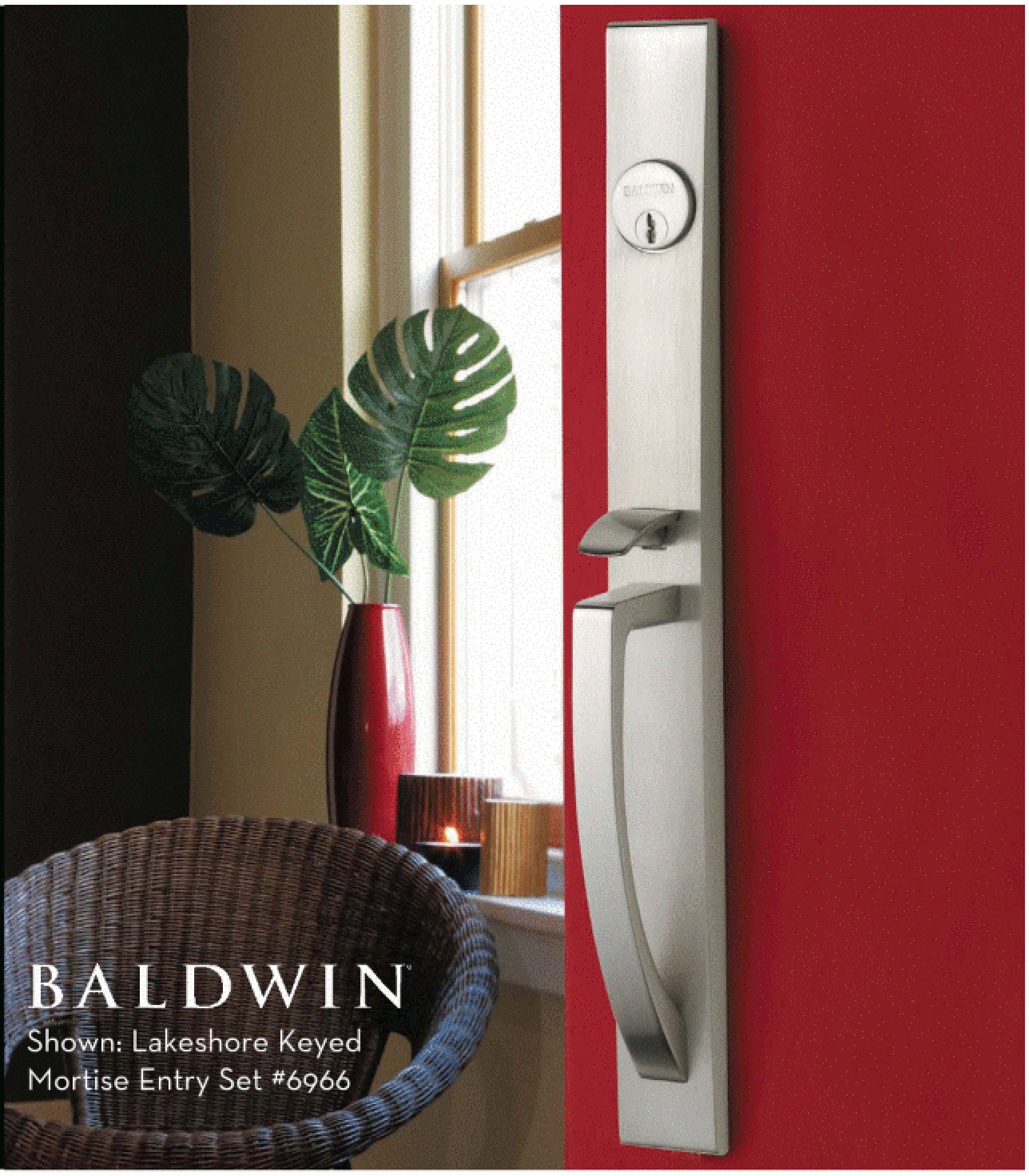

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IN THE GLOW

DESIGNERS ARE HIGHLIGHTING THEIR BEST SHAPES AND ANGLES WITH ATTENTION-GETTING NEON HUES. BY ERIN FEHER

5

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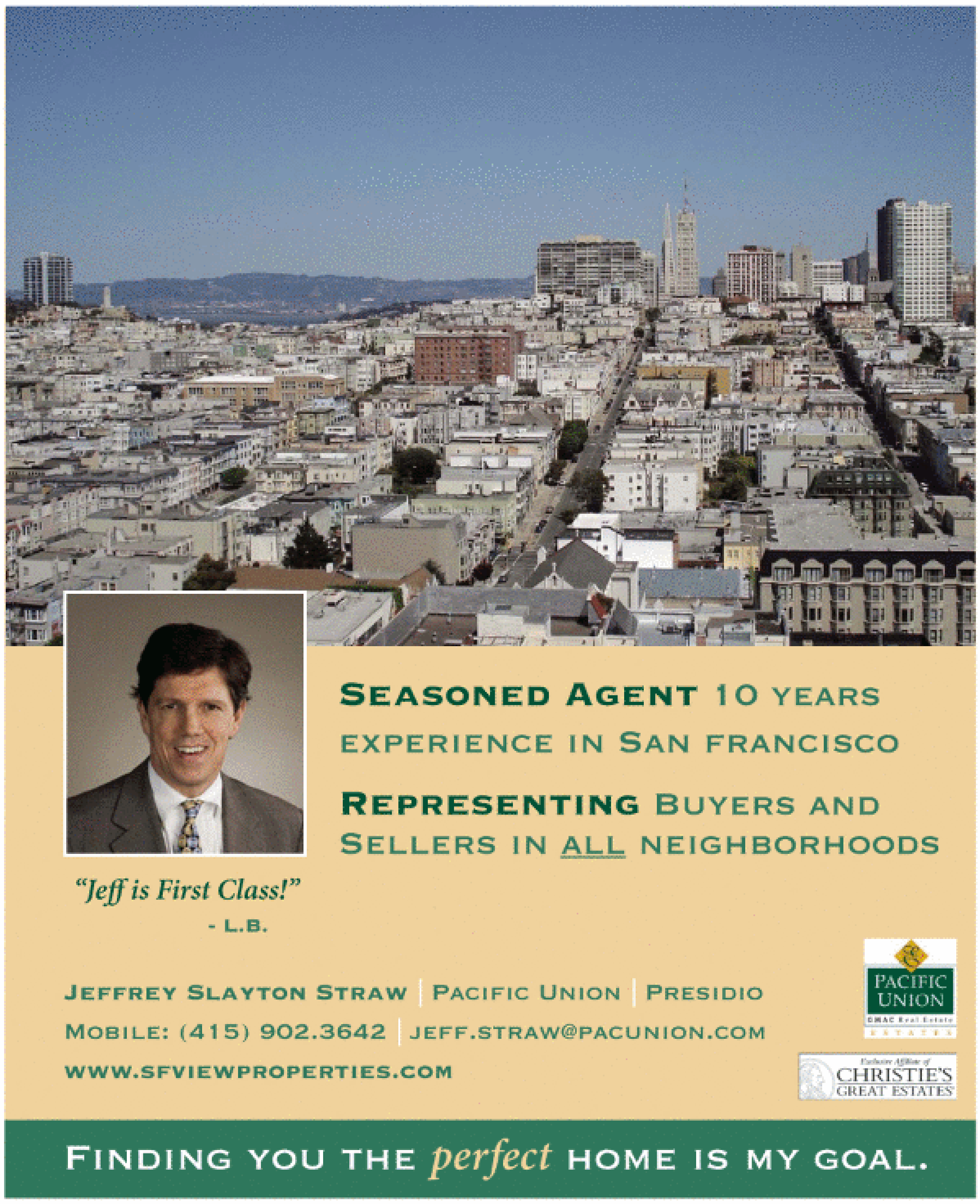
4

1. Pandora Design created the 16-piece **DeLuxe plastic cutlery set** with a 19th-century Italian floral motif. **2.** Boosted's **Grande DJ Headphones** are made of soft-touch plastic and work with any MP3-capable device. **3.** The Lucite **Ice table** is part of Alexandra von Furstenberg's debut furnishings line. **4.** Bonaldo's ultralightweight polypropylene **Viento stacking chair** is available in seven colors. **5.** Marc Jacobs' **two-button jacket** in wool gabardine is part of his spring 2008 collection for men. *See Resources, p. 146.*

KATHRYN ROACH (5); OTHERS COURTESY OF THE MANUFACTURERS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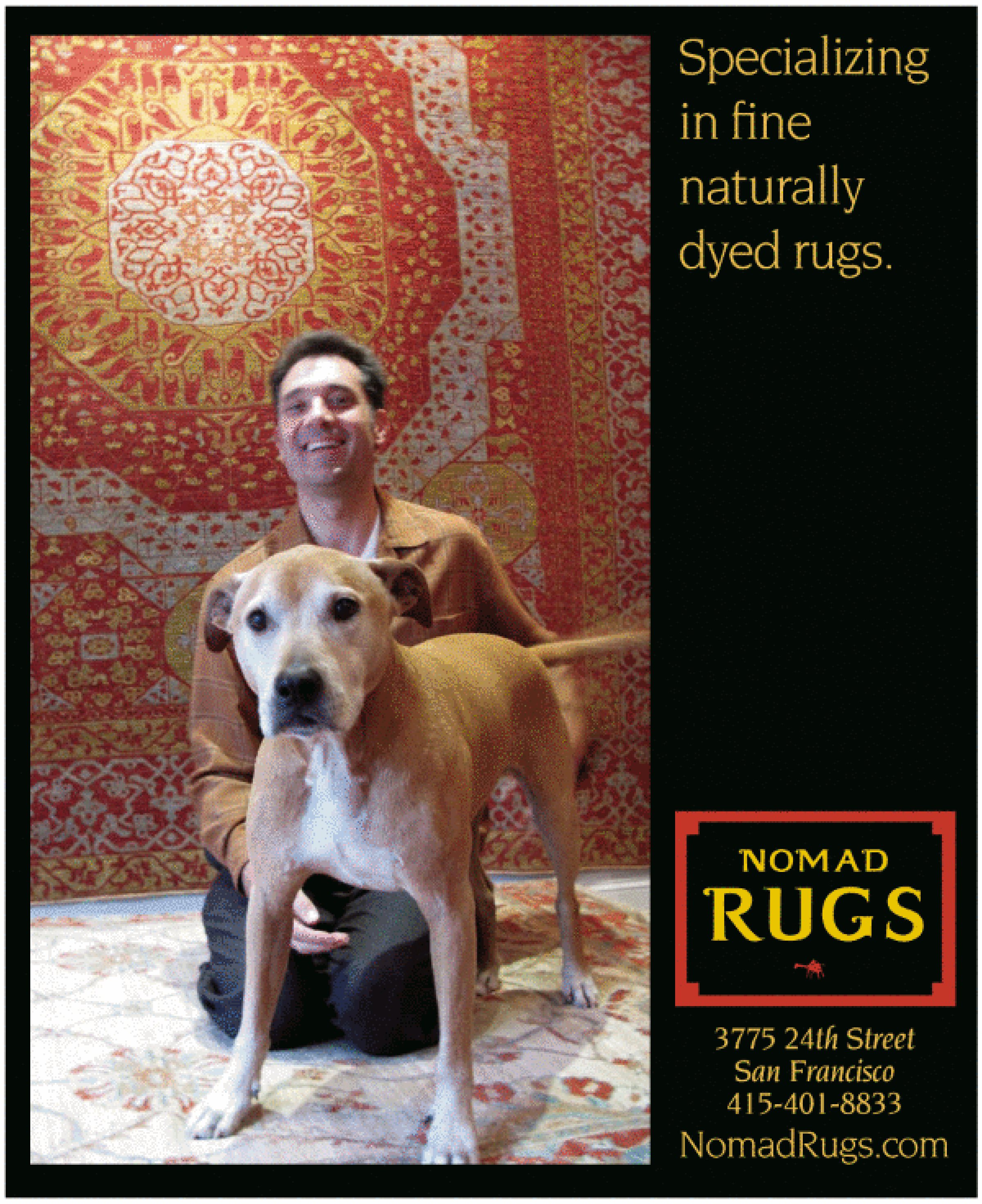
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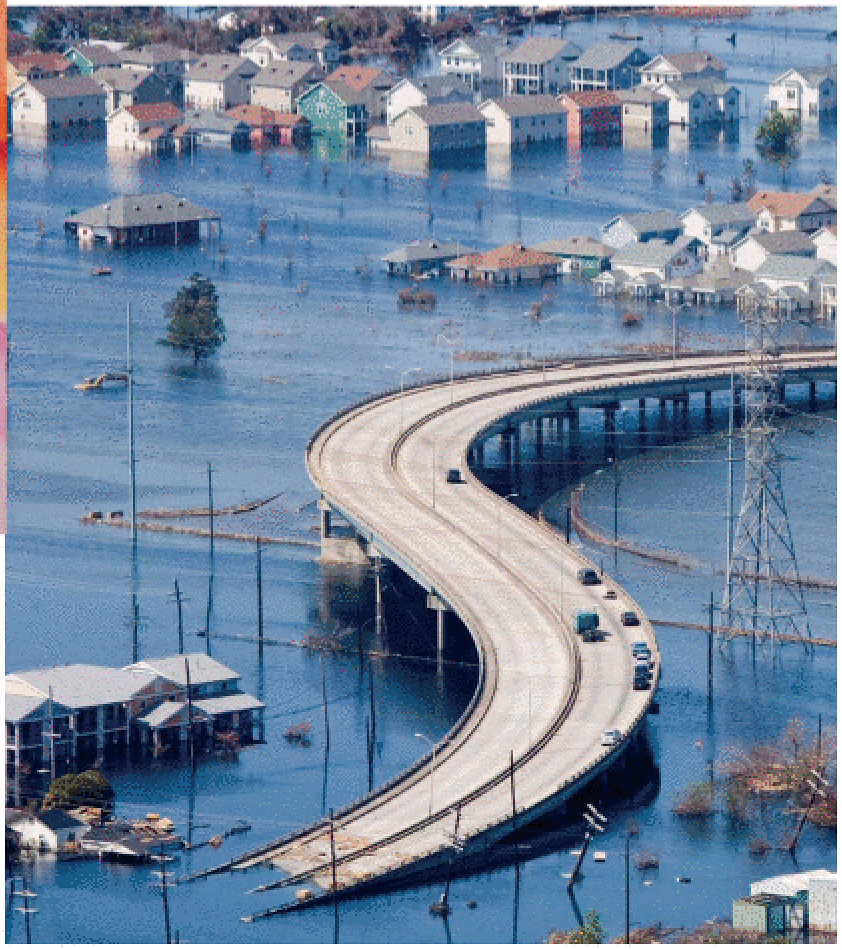
THE BEST IN ART, AUCTIONS AND GALLERY OPENINGS

BY **ERIN FEHER**

INNER CIRCLE

The **San Diego Museum of Art** is the only West Coast venue for "Georgia O'Keeffe and the Women of the Stieglitz Circle," a nationally touring exhibition featuring O'Keeffe's works alongside other notable female modernists promoted by her husband, New York gallery owner and photographer Alfred Stieglitz. Among the more than 80 works featured are O'Keeffe's 1924 *Red, Yellow and Black Streak* (at left) and a selection of Stieglitz's photographs of the artist. *May 24–Sept. 28; 1450 El Prado, San Diego, 619-232-7931, sdmart.com.*



THE ROAD AHEAD

Running through June 27 at the **Architecture and Design Museum** in Los Angeles, "After the Flood: Building on Higher Ground," examines the damage wrought by Hurricane Katrina through photographs by Michael Goodman (including *Freeway Under Water*, above). The exhibit also presents design solutions from an international roster of architects. *Apr. 18–June 27; 5900 Wilshire Blvd., L.A., 323-932-9393, aplusd.org.*

FROM TOP: COURTESY OF MUSÉE NATIONAL D'ART MODERNE, CENTRE GEORGES POMPIDOU, PARIS/CNAC-MNAM-DIST. RÉUNION DES MUSÉES NATIONAUX AND ART RESOURCE, NY; MICHAEL GOODMAN

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FACE TIME

"Frida Kahlo," an exhibit opening this month at **SFMOMA**, explores the artistic, political and personal legacy of one of Mexico's most renowned painters. Organized by Kahlo biographer and art historian Hayden Herrera, the show features nearly 50 of Kahlo's paintings—with an emphasis on her self-portraits, including the 1931 *Frida and Diego Rivera* (below)—along with a selection of never-before-seen personal photographs of the artist. *June 14–Sept. 28; 151 Third St., SF, 415-357-4000, sfmoma.org.*

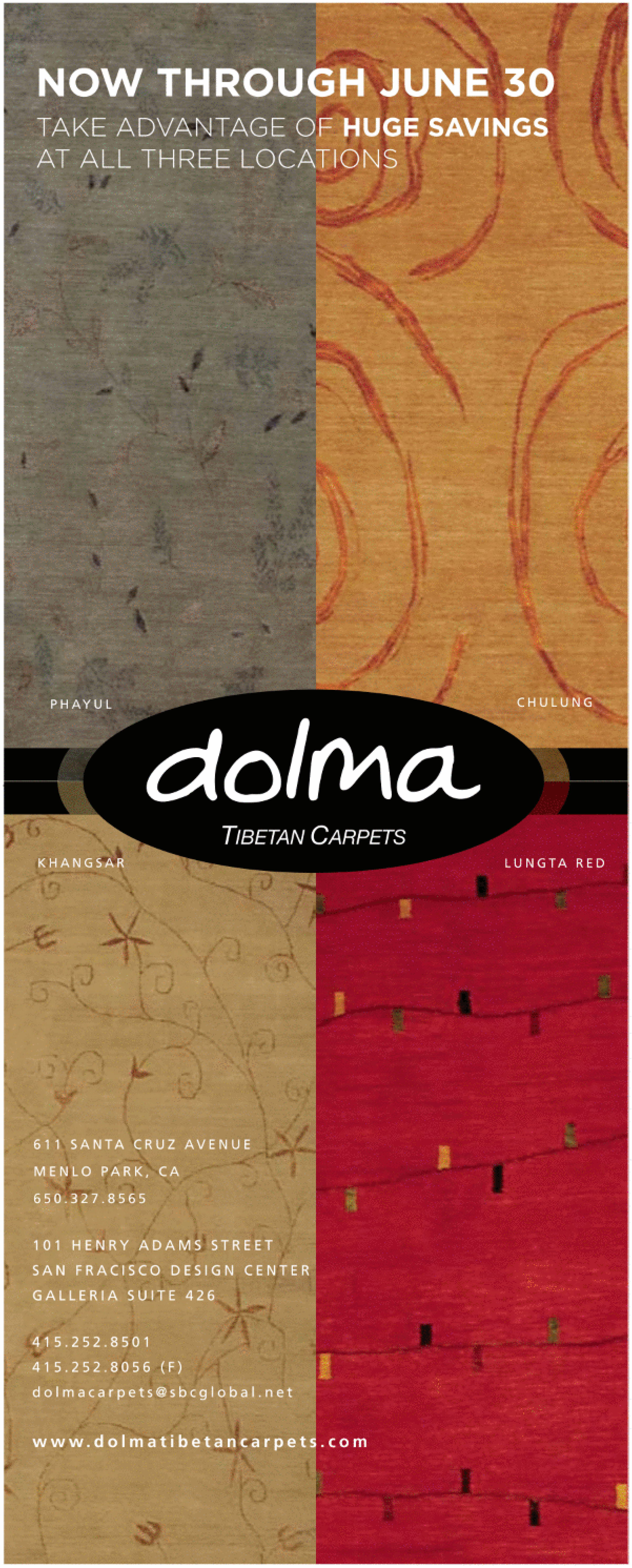
DOUBLE TAKE

Korean artist Haegue Yang rearranges and manipulates ordinary objects to create her thought-provoking installations, including her 2006 *Dehors* (above), a slide projection of Korean newspaper advertisements for planned apartment buildings. For Yang's first US solo exhibition, the **REDCAT** gallery at the Walt Disney Concert Hall commissioned a new installation, to be revealed on June 26. *June 26–Aug. 24; 631 W. Second St., L.A., 213-237-2800, redcat.org.*

HOT SEAT

On June 29, more than 450 pieces of art and furnishings from the 1920s to the present will hit the auction block at **Los Angeles Modern Auctions**. The second of three sales planned for 2008, "Modern Design and Fine Art" has a lineup that includes prints by Roy Lichtenstein, ceramics by Ettore Sottsass and Danish modern classics such as Hans Wegner's steel-and-cord Flagline chair (at left). *June 29; Pacific Design Center, 323-904-1950, lamodern.com.*

FROM TOP: COURTESY OF GALERIE BARBARA WEIN, BERLIN; COURTESY OF SFMOMA, ALBERT BENDER COLLECTION; COURTESY OF LAMA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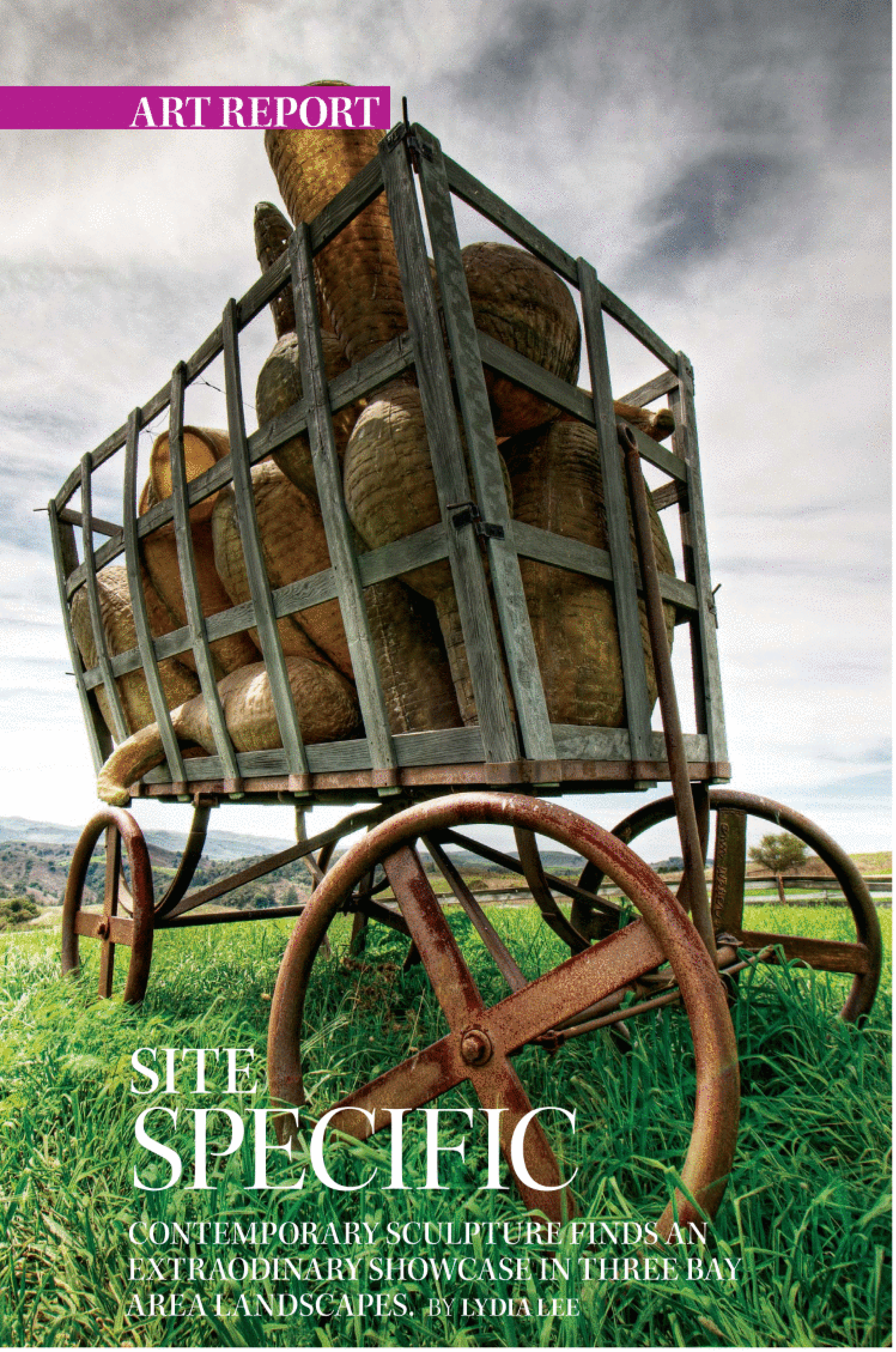
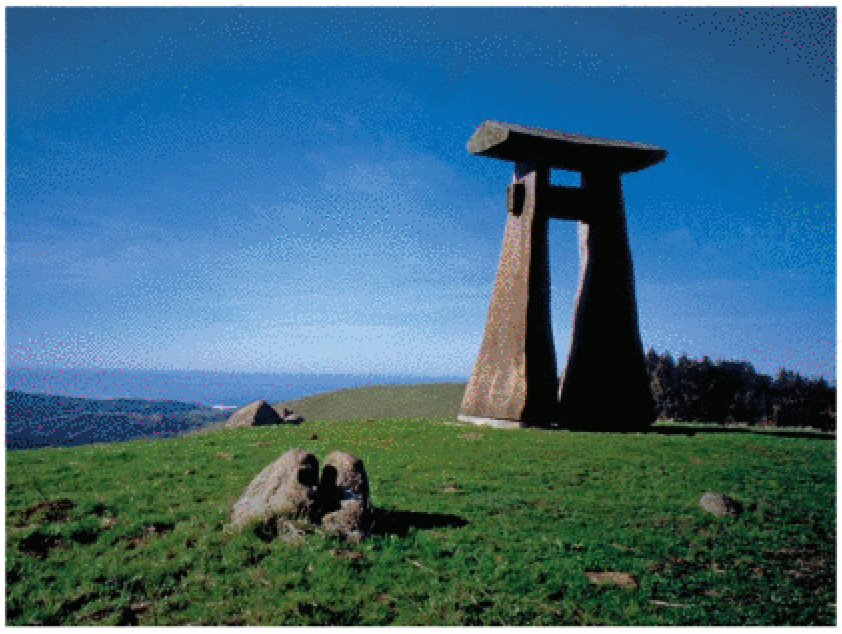


SITE SPECIFIC

CONTEMPORARY SCULPTURE FINDS AN EXTRAORDINARY SHOWCASE IN THREE BAY AREA LANDSCAPES. BY LYDIA LEE



Braving the elements, the sculptures at the Djerassi ranch include (clockwise from right): the dramatically sited *Tori* (1984), by Bruce Johnson, which has become the emblem of the residency program; *To Market, To Market* (2000), by Ann Weber and William Wareham; and British sculptor David Nash's *Three Hills* (2006), made from charred redwood.

Djerassi Resident Artists Program

WOODSIDE

Established by Stanford biology professor and art collector Carl Djerassi in 1979, the Djerassi Resident Artists Program lets recipients pursue creative endeavors in the stunning setting of 800 pristine acres in the Santa Cruz Mountains. Today some 40 sculptures—including pieces by John Roloff and Mauro Staccioli—are tucked into the valleys of native oak and along hillsides overlooking the Pacific.

Some pieces are monumental; others are quite modest. Most of the works were not commissioned, but were created by artists during the course of their monthlong stays. The program's philosophy is to allow the outdoor artwork to weather naturally, rather than systematically preserve it. One of David Nash's three pieces on the property, *Sylvan Steps*, is a log staircase that used to project upwards from a creek, but has since been washed onto a bank.

"The sculptures are a wonderful by-product of the creative process here," says executive director Dennis O'Leary, who leads a three-mile hike through the highlights of the collection. Last fall, Nigerian artist Bright Ugochukwu Eke hung an installation of carved-wood fish from a tree, which didn't last through the winter storms. "It was about the environment and pollution, and the environment took it away. But it was very beautiful while it was up," says O'Leary.

TOP IMAGE: CHRIS SCHMAUCH, COURTESY OF DJERASSI RESIDENT ARTISTS PROGRAM; OTHERS COURTESY OF DJERASSI RESIDENT ARTISTS PROGRAM

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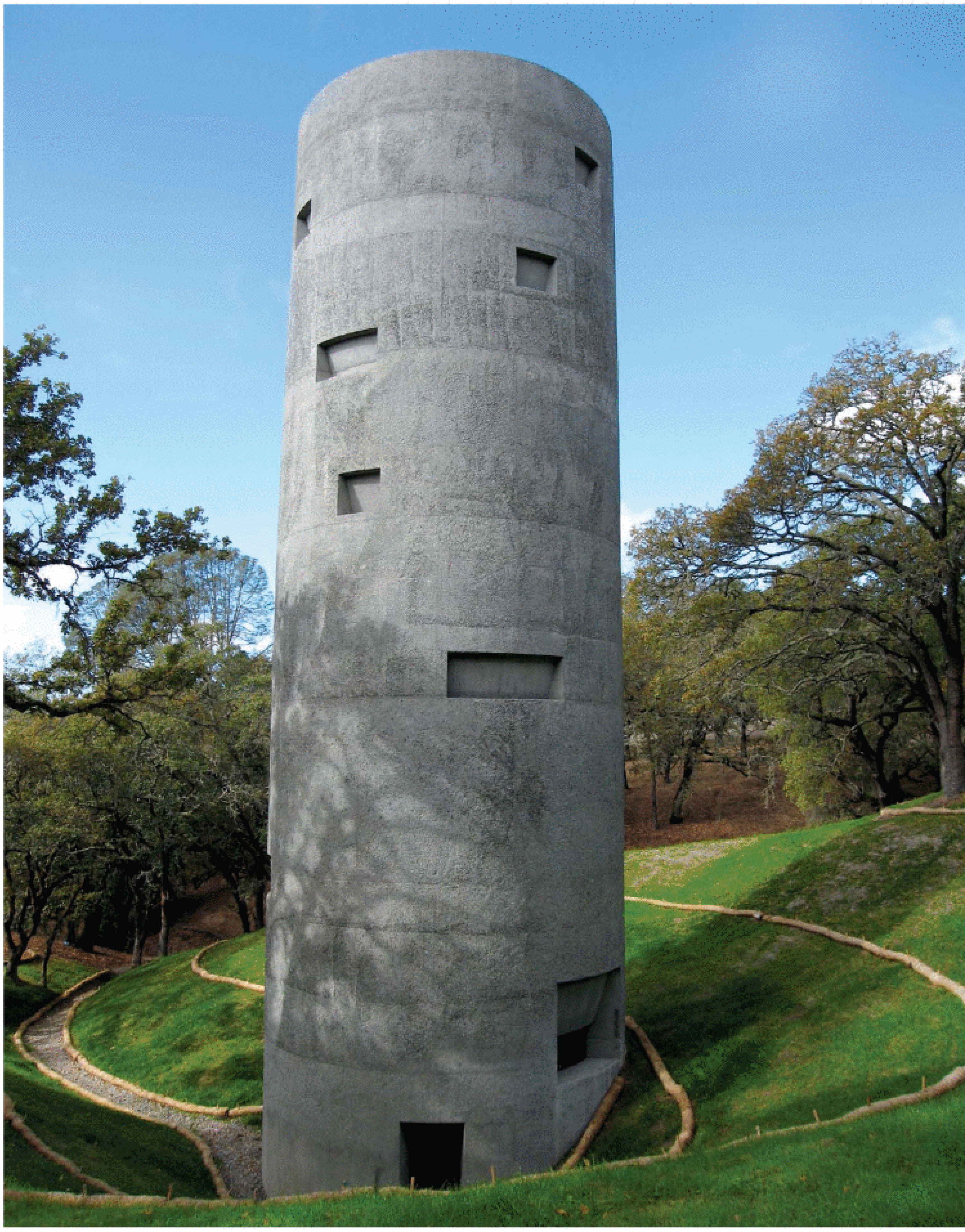


Oliver Ranch
ALEXANDER VALLEY

"Our intention was to build just one piece, but things got a little out of hand," says construction company owner and longtime arts patron Steven Oliver. Since commissioning Judith Shea to create a site-specific sculpture in 1985, Oliver has added 17 more pieces to his 100-acre Alexander Valley ranch. The works include Bruce Nauman's 289-step cast-concrete staircase installed on a hillside, Martin Puryear's untitled stone-and-mortar shapes and Richard Serra's *Snake Eyes and Boxcars*, whose 12 blocks consist of 245 tons of solid Cor-Ten steel.

The newest addition, Ann Hamilton's *The Tower*, doubles as an unusually intimate performance space. Inspired by a medieval Italian well, the 86-foot-high concrete tower is open to the sky, which is reflected in a pool of water at the bottom. Inside, a double-helix staircase hosts spectators on one set of stairs and performers on the other—literally wrapping the audience inside the performance. Completed last spring, the tower has since hosted five performances of a specially commissioned vocal-ensemble piece by Meredith Monk. The Kronos Quartet is scheduled to debut a piece in the spring of 2009.

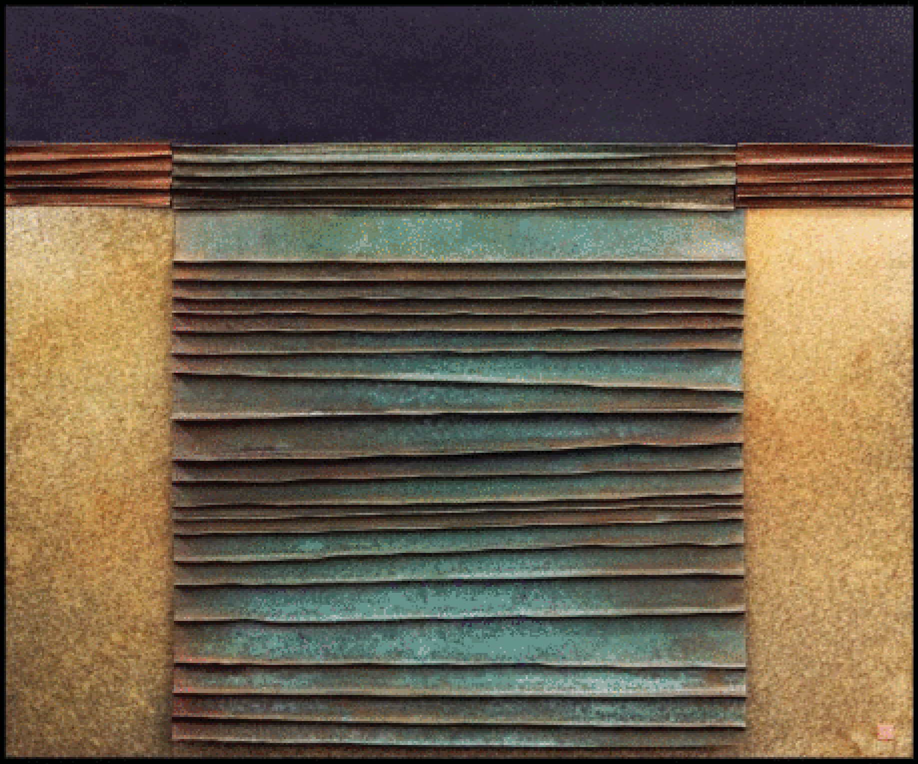
Oliver is no mere bystander in the creation of these immense works—he supplies the engineering and building labor to pull off the creative visions. "We give artists the freedom to do things that they might not have done otherwise," says Oliver. He and wife Nancy host private tours of the sculptures, and all the proceeds from performances and tours go to nonprofit arts organizations.

"We give artists the freedom to do things they might not have done otherwise."

Among the site-specific pieces at Oliver Ranch are (clockwise from left): Bruce Nauman's *Untitled* (1998–1999), Martin Puryear's *Untitled* (1994–1995) and Ann Hamilton's *The Tower* (2003–2007).

TOP IMAGE: COURTESY OF JENSEN ARCHITECTS; OTHERS COURTESY OF OLIVER RANCH

Steve Finch



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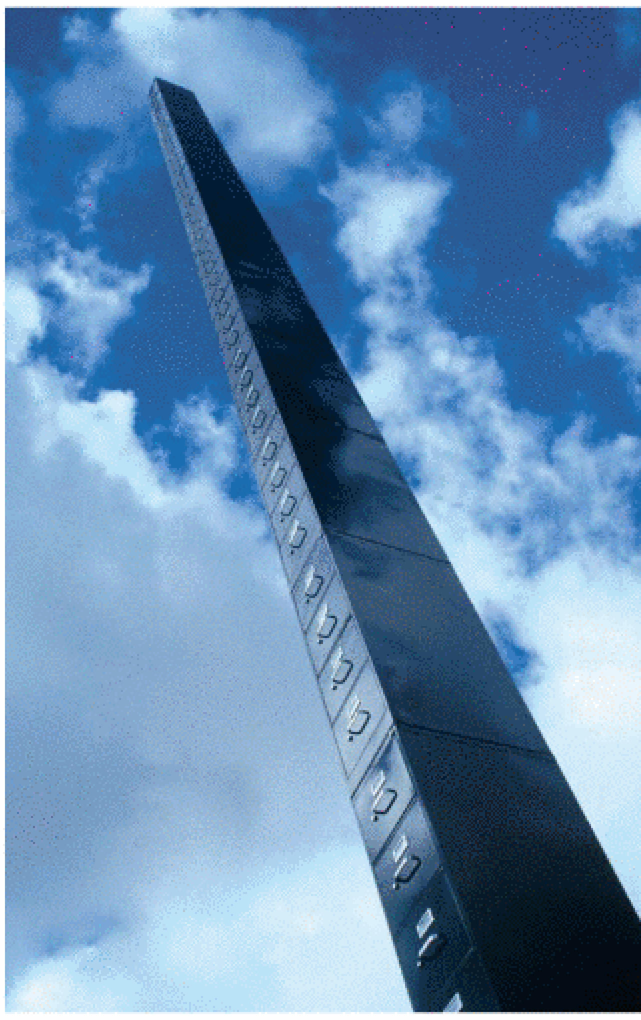


Di Rosa Preserve
NAPA

The 217-acre di Rosa Preserve combines two of the Bay Area's most distinctive treasures: the pastoral beauty of Napa Valley and works by significant local artists such as Manuel Neri and Roy De Forest.

One of the grapegrowers who put Napa on the map in the 1960s, Rene di Rosa was also ahead of the curve in cultivating homegrown talent. After amassing one of the largest collections in the world of works by Bay Area artists, he opened the di Rosa Preserve to the public in 1997.

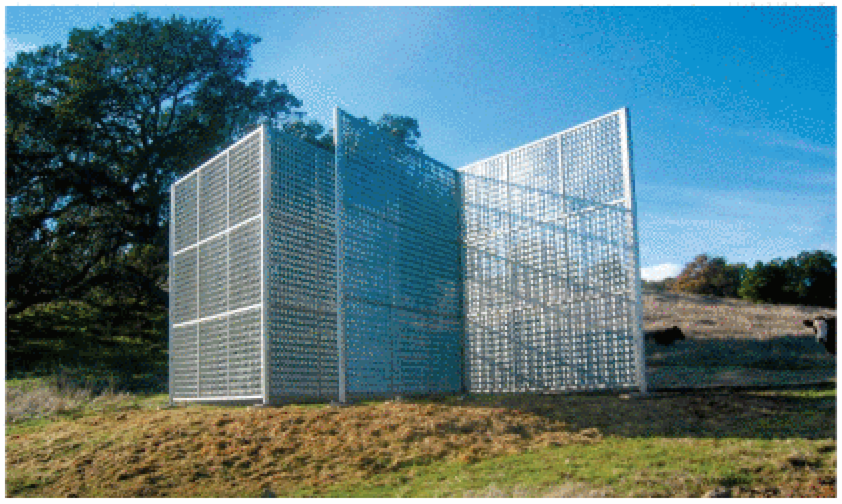
A sleek steel barn in a dramatic lakeside setting has been turned into a gallery displaying paintings, and an open field bordered by a vineyard has become a "sculpture meadow." Other pieces are scattered throughout the landscape. "The idea is to encourage people to go on hikes and see sculpture amid the natural beauty of the place," says curator Michael Schwager.

The di Rosa collection is known for its emphasis on brightly colored figurative works, and among the sculptures is a ceramic nude by Viola Frey. Nearby is an abstract work by Mark di Suvero, with its angles of steel painted a bold red. Meanwhile, "the world's tallest filing cabinet"—a seven-story-high untitled piece by Samuel Yates that contains the crushed remains of an entire sports car in its drawers—is an example of the collection's quirkier side.

For tour information, see Resource Guide, p. 146.

"The idea is to ... see sculpture amid the natural beauty of the place."

The diverse sculptures at the di Rosa Preserve include (clockwise from right): Ned Kahn's *Wind House* (2003); Viola Frey's *Homage* (1987) (in foreground) and Mark di Suvero's *For Veronica* (1987); Gordon Huether's *Yucca* (2002), made from airplane gas tanks; and *Untitled (Minuet in MG)* (1999), by Samuel Yates.



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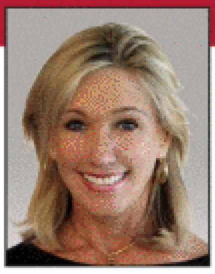

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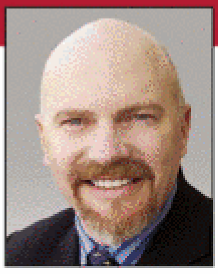

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In her Shanghai studio, glass artist Loretta Hui-Shan Yang begins each piece by sculpting a clay form to make a mold. The entire process can take up to four months. INSET: A set of three Tranquility of Heaven and Earth bowls. BELOW: Yang designed her new San Francisco gallery with an illuminated tea bar.

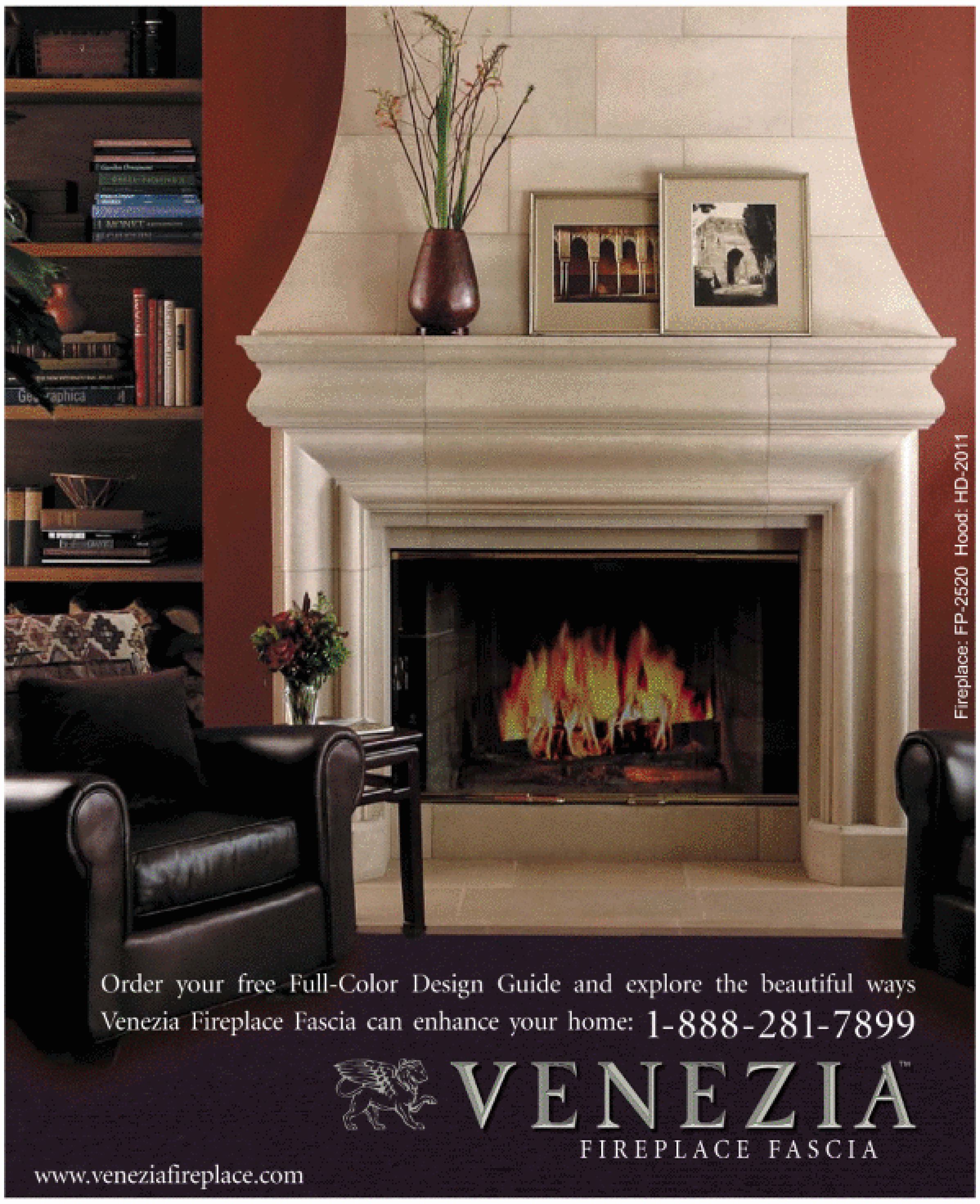
SMASHING SEQUEL

A FORMER TAIWANESE FILM STAR CREATES A MODERN VERSION OF A TRADITIONAL GLASSMAKING ART. BY **ERIN FEHER**

These days, it is common for actors and actresses to make forays into other creative careers such as fashion, food and music. But Taiwanese actress Loretta Hui-Shan Yang was ahead of the trend in 1987, when she was so inspired by the delicate glass-work on her movie set that she decided to bow out of the film industry and reinvent herself as a glass artist. Yang developed expertise in *pâte de verre*, a technique in which glass powder and pigments are pressed into a mold to create colorful, detailed forms. The method was refined by many ancient cultures, including China's Han Dynasty. "*Pâte de verre* perfectly captures the intricate designs of Chinese art," says Yang, who was surprised to find there were so few modern-day Chinese practitioners of the craft.

Today, Yang's glass creations are in the collections of the Corning Museum in New York and the Bowers Museum of Fine Arts in Los Angeles. Her designs, based on traditional Asian motifs, have also been a commercial success: She is the co-owner of 60 Liuli glassware boutiques across Asia (*liuli*, the Chinese term for *pâte de verre*, translates literally to "beautiful glass"). Yang launched her first stateside gallery in L.A. five years ago, and recently opened a San Francisco location in the Yerba Buena Arts District. "Art glass resonates deeply with me," she says, "Because its beauty reflects from the inside out." ■

INTERIOR IMAGE: DIANA HSIAO-HUI LIOU; OTHERS COURTESY OF LIULI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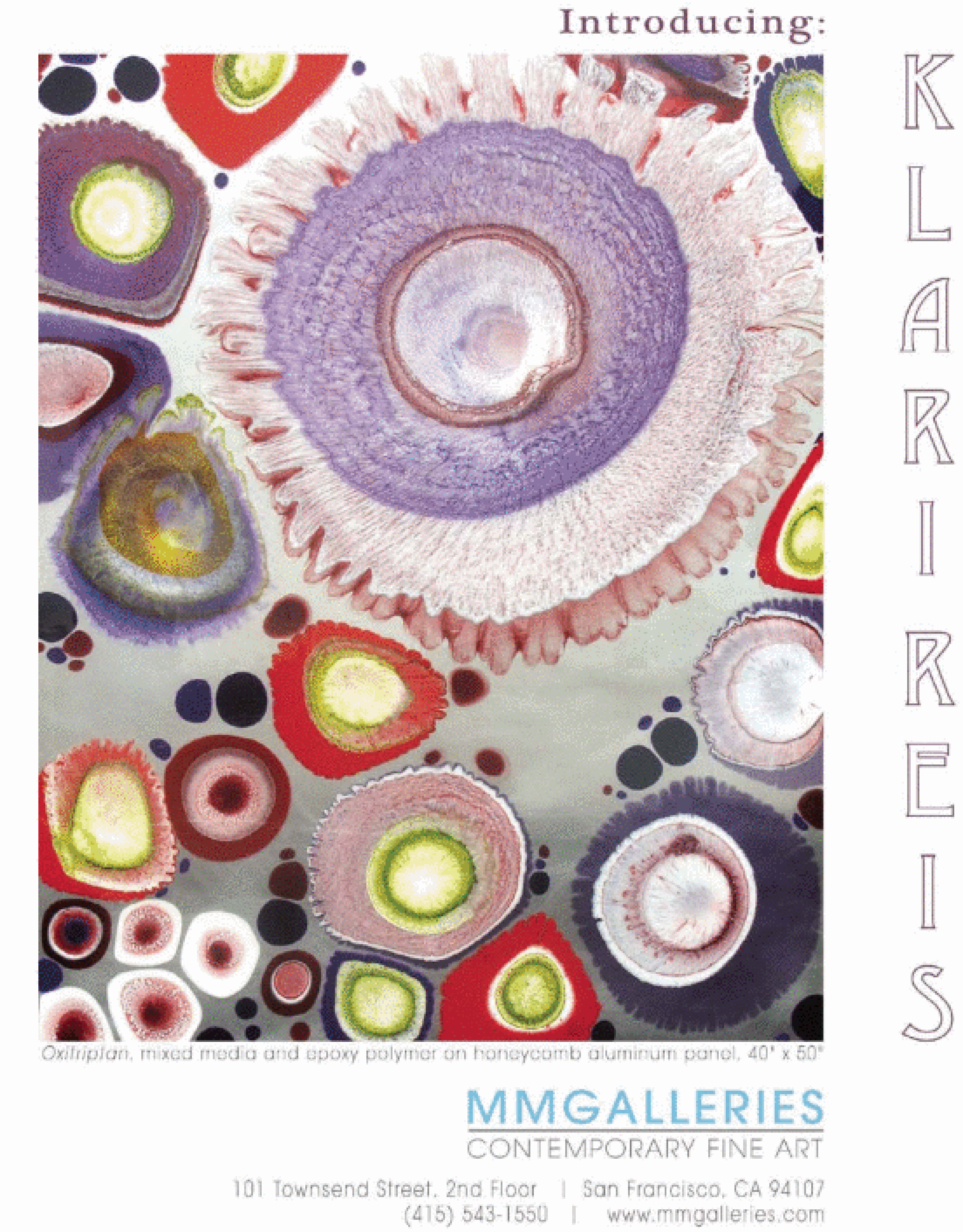
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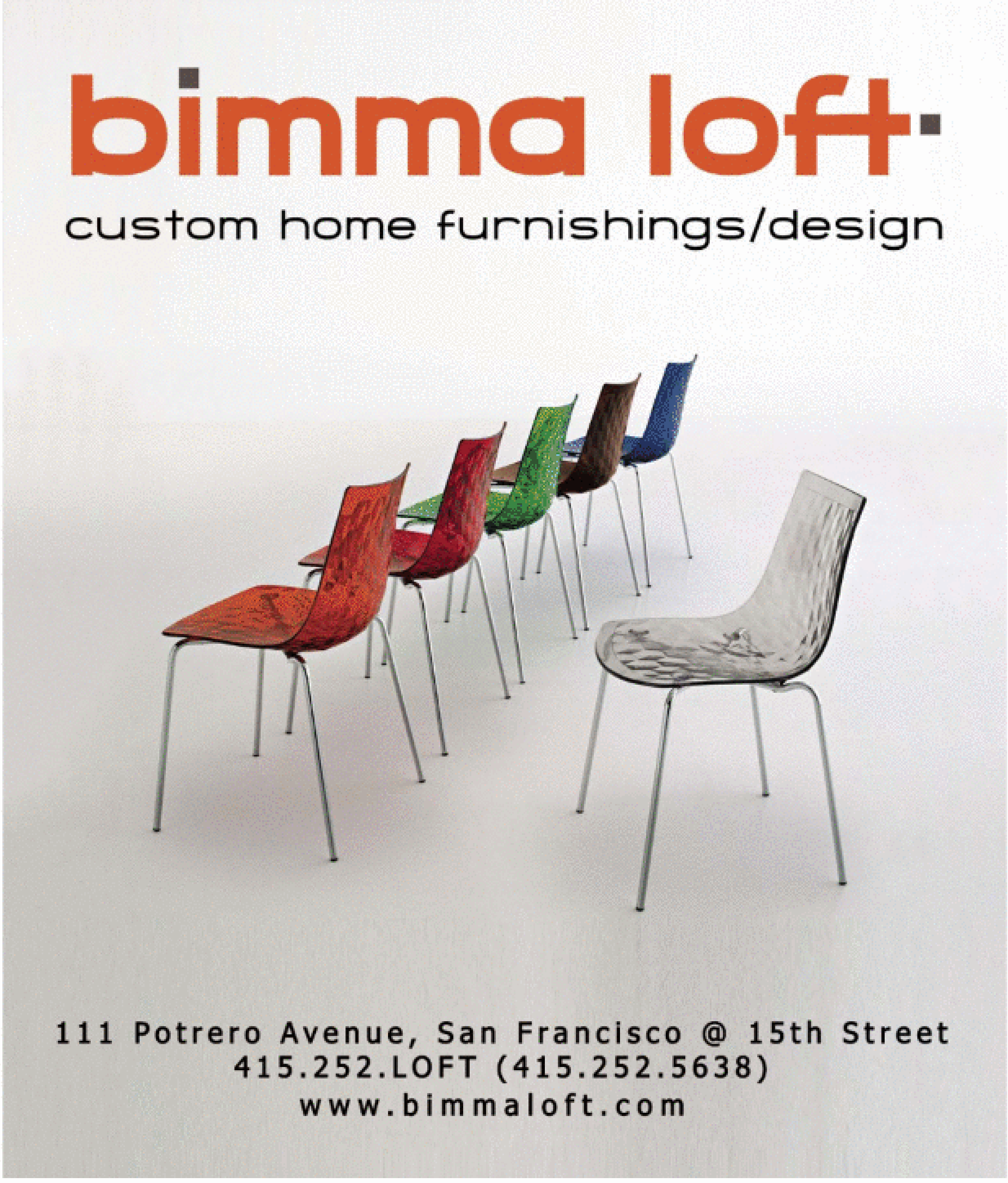
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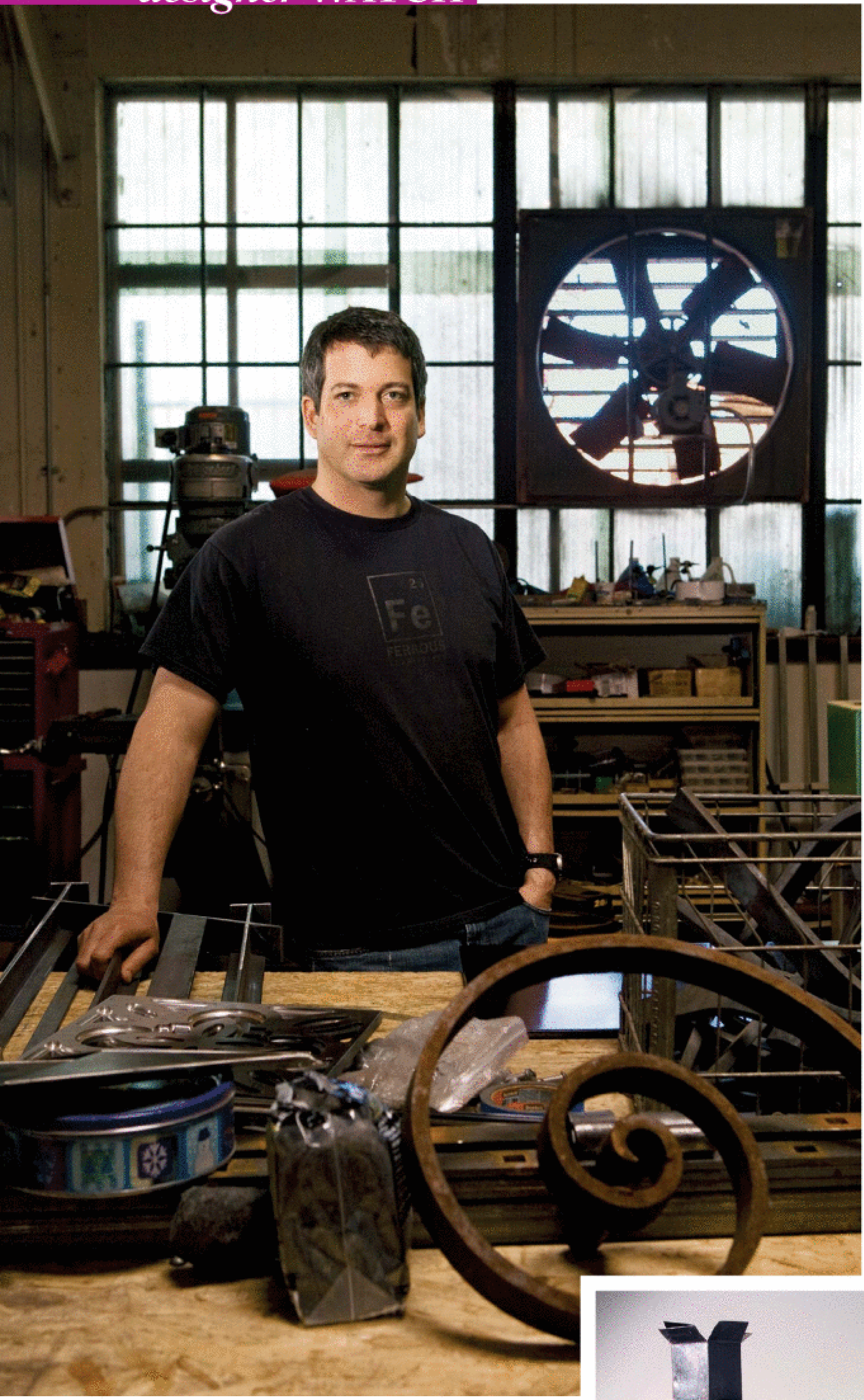


MAN OF STEEL

DESIGNERS AND ARCHITECTS TURN TO METALWORKER KYLE REICHER TO SCULPT DETAILS THAT DOUBLE AS ART.

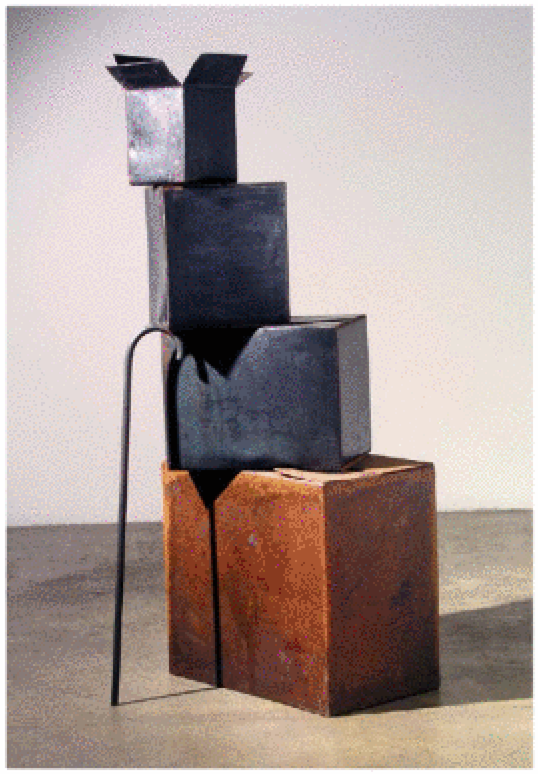
BY **SARAH LYNCH**

I make a lot of things that are sculptural, but I don't think of all of my work as sculpture," says Oakland metalworker Kyle Reicher. "There are people who do consider these things art, but for me, this is the business side of what I do."

The 41-year-old Reicher has exhibited his steel sculptures at San Francisco's Braunstein/Quay gallery since the early 1990s, but his business, Ferrous Studios, is built on architectural commissions like custom staircase guardrails and fireplace surrounds. Born in Massachusetts, Reicher majored in fine art at Alfred University in New York. "I knew I had talent, but I had to make a living," he says. "And once I got into my first metalworking class, I just loved it." Reicher went on to get his MFA from Wichita State University before landing a Fulbright fellowship at the Academy of Art in Tallinn, Estonia.

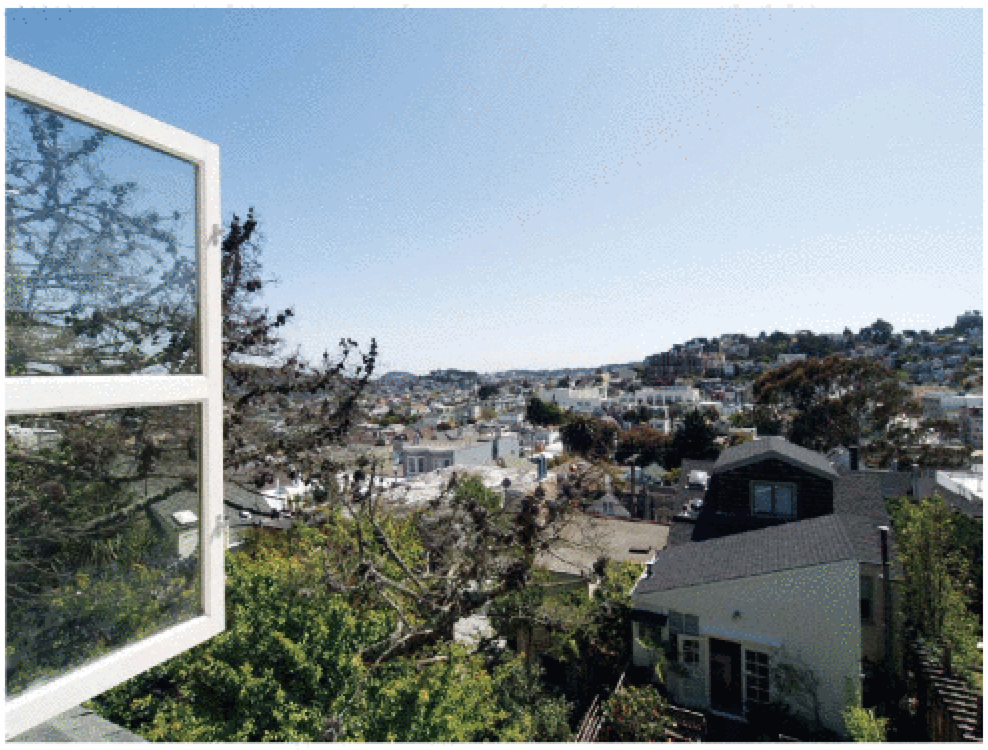
Arriving in Oakland in 1993, Reicher rented a live/work space in "the Dome," a communal artists' studio started in the 1960s by the late ceramicist Peter Voulkos. Working on industrial jobs for Voulkos, he started to take on furniture and design projects, while continuing to make steel sculptures inspired by everyday objects—balloons, tables, stacks of moving boxes—which were well-received by the art community.

Still located in the Dome, Ferrous Studios now employs 10 metalworkers who help plan and fabricate projects for architects, contractors and designers. Whether it's an interior designer looking to create a unique table or an architect wanting to duplicate an antique lantern, the clients who seek out Reicher are looking for more than fine craftsmanship, they're hoping for a work of art. ■



"Once I stopped trying so hard to make art, and started using what was around me, people began to really respond to my work," says Kyle Reicher, who has sculpted moving boxes (right), among other things. His firm, Ferrous Studios, created a screen of steel bamboo (top) for designer Ruth Livingston.

FROM LEFT: JENNIFER HALE; COURTESY OF FERROUS STUDIOS, INC.; JOSHUA MCHUGH



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TOP RIGHT: In their San Fernando Valley home, Richard and JoAnn Patterson are surrounded by the fruits of their labor. TOP LEFT: A bench design by Richard reflects the influence of George Nakashima. ABOVE: JoAnn's stoneware forms were inspired by the cacti and succulents in their garden.

AN INSPIRED PAIR

SHE WORKS WITH CLAY, HE WITH WOOD. TOGETHER, THEY SHARE A VISION OF THE BEAUTIFUL LIFE.

BY **CHLOÉ HARRIS**

Married for 26 years, artists JoAnn and Richard Patterson share a San Fernando Valley home, where they create furnishings under the label Clay and Wood. Richard crafts chairs and tables from salvaged wood, and JoAnn sculpts nature-inspired ceramics. But these are not merely the products of hobbyists: Highly sought after by collectors, the Pattersons' work is carried by design shops including Altered Space Gallery in Los Angeles and Propeller in San Francisco.

Inspired to pursue the live/work lifestyle by their fellow artisans in Southern California, the Pattersons forged their bohemian partnership early on. At Cal State L.A. in the 1970s, Richard changed his major from religion to woodworking after meeting master craftsman Sam Maloof. JoAnn, a former fashion designer, came to her craft in the early '90s when she became acquainted with eminent potters Vivica and Otto Heino. While she received her formal training in ceramics at Cal State Long Beach, she credits the Heinos for nurturing her talent during those formative years. "When I asked my instructors questions in class, they would say, 'It's a secret,'" JoAnn recalls. "Not Vivica and Otto. They knew that art couldn't be stolen."

Richard and JoAnn have continued to expand their range—from craftsman furniture and hand-coiled clay pots in the early days to more complex pieces and oversize ceramics in recent years. At Santa Monica's CA Boom design show in March, the Pattersons both debuted new collections. Richard's Nouveau birch-and-glass dining table was topped with delicate thrown-porcelain bottles made by JoAnn. The artists have separate studios, but regularly provide input on each other's designs. As Richard says, "We're the best critics of each other's work." ■

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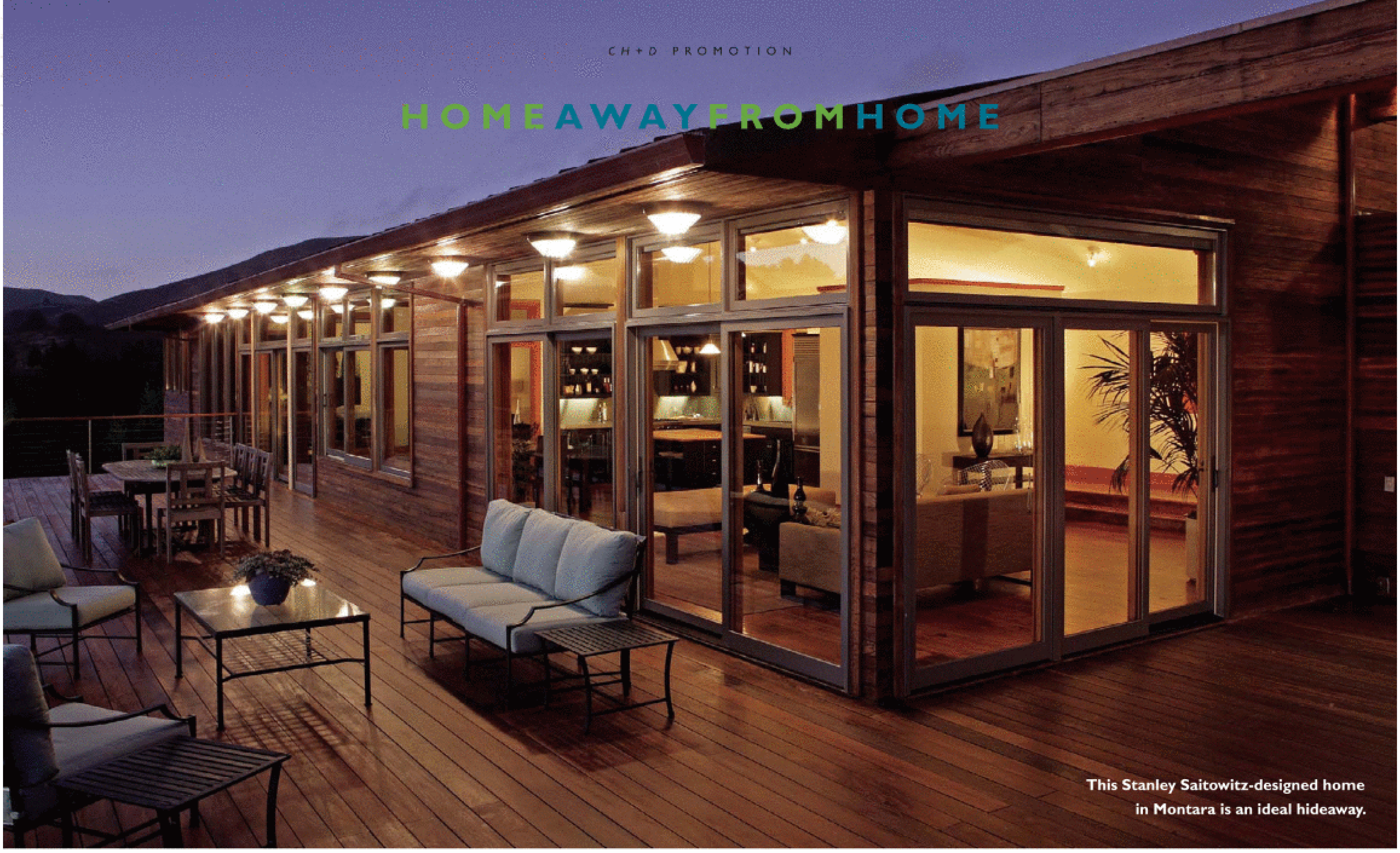
The latest addition to Los Angeles' many murals is a six-story-tall bowl of rice. Designed by local graphic artist April Greiman, the artwork is emblazoned on the side of Wilshire Vermont Station, the Arquitectonica-designed residential high-rise and retail complex that sits above the metro station of the same name. Greiman—who is known for her pioneering use of digital imagery in art and graphic design in the early 1980s—went searching for a simple, iconic image. After hitting the streets with a video camera, she selected a still from the hours of footage she had compiled. "I just locked on to that image," says Greiman. "Rice is the most commonly eaten staple in the world—it represents community and celebration." A benchmark in the planned revitalization of L.A.'s Koreatown, Wilshire Vermont Station aims to become a bustling locus of activity with its shops, cafes and restaurants. —*Erin Feher*

PHOTOGRAPHY BY **JEROME CORGIER**
AUGUST 15, 2007



This Stanley Saitowitz-designed home in Montara is an ideal hideaway.

At Your Call

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ARCHITECTS

Schneider & Associates: Pacific Rim and Beyond

John Schneider, owner of **Schneider & Associates**, says a home's interior should always play a supporting role to its views. That's why in a place such as the Monterey Peninsula, he likes to use a lot of neutral colors in order to highlight the area's breathtaking vistas of the Santa Lucia Mountains and the Pacific Coast. Using fine furnishings from lines such as Gulassa, Sloan Miyasato and Randolph & Hein, Schneider's work is best described as "California with Pacific Rim influences." His work can also be eclectic, combining slate floors and linen upholstery in a room. Says Schneider, "I like to interject a bit of the contemporary."

DEVELOPERS

Vista Del Mar: A Unique Opportunity in Monterey

Ah, the Monterey Peninsula. Home to the Monterey Bay, Fisherman's Wharf, Cannery Row, Pebble Beach and Carmel. Want in? **Vista Del Mar** is now offering affordable, newly rebuilt townhomes and condominiums in two unique villages in the heart of Monterey. The Terrace consists of two-bedroom townhouses with luxurious amenities, enormous outdoor sun patios that span more than 500 square feet and panoramic views of the bay—a perfect second-home experience and lifestyle. The Grove's one-bedroom condominiums feature high-quality amenities, fenced yards, balconies and views. Vista Del Mar is within ten minutes from ten world famous golf courses, including The Links at Pebble Beach, Spyglass and Spanish Bay, and only minutes from Carmel-by-the-Sea, downtown Monterey, Pacific Grove and Pebble Beach. And it's just a short walk to Monterey's beach and a short drive to Carmel. Your weekend awaits you at Vista Del Mar.

Zafiro at East Cape: Jewel of East Baja

While it's the perfect dream for many—a luxury house on secluded beachfront property—it's increasingly rare, especially in a place like Los Cabos, Mexico. In the tourist corridor between San Jose del Cabo and Cabo San Lucas, a luxury condo on the beach costs $3 million. That's why **Zafiro at East Cape** is such a find. One of the last areas of oceanside development in a tranquil location, Zafiro at East Cape is a small community of contemporary homes within steps of the beach. Starting at just under $1 million, each beachfront property will feature expansive decks, terraces, swimming pools, hot tubs and firepits on half-acre sites. Choose from five different architectural styles, all of which epitomize casual elegance. The best part? Zafiro is

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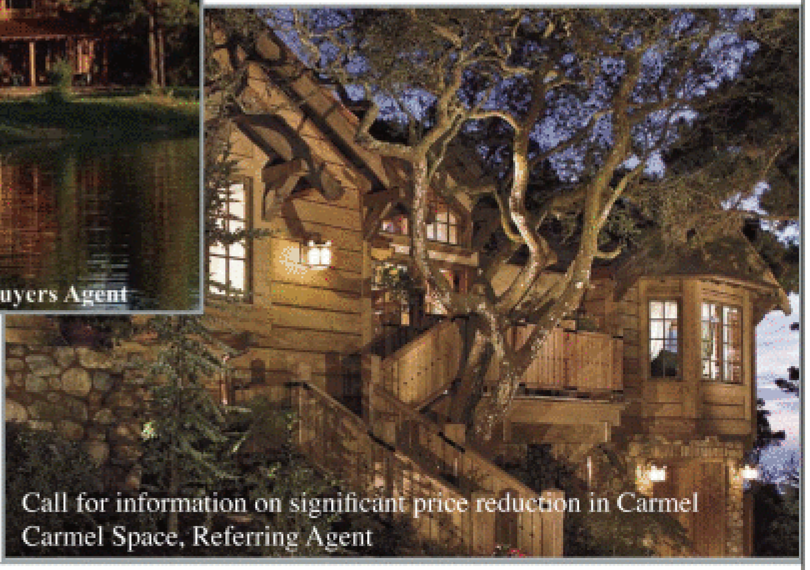

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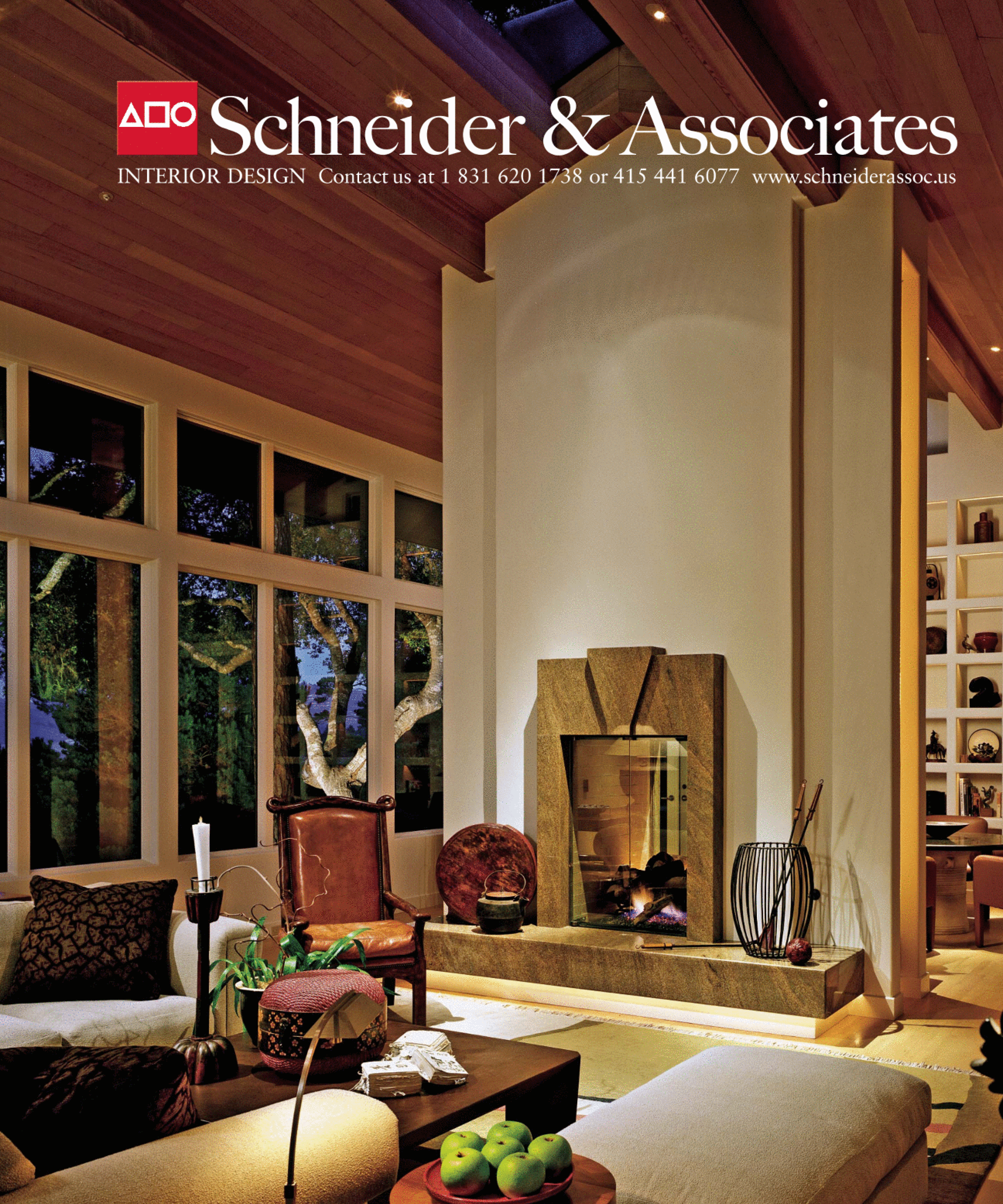
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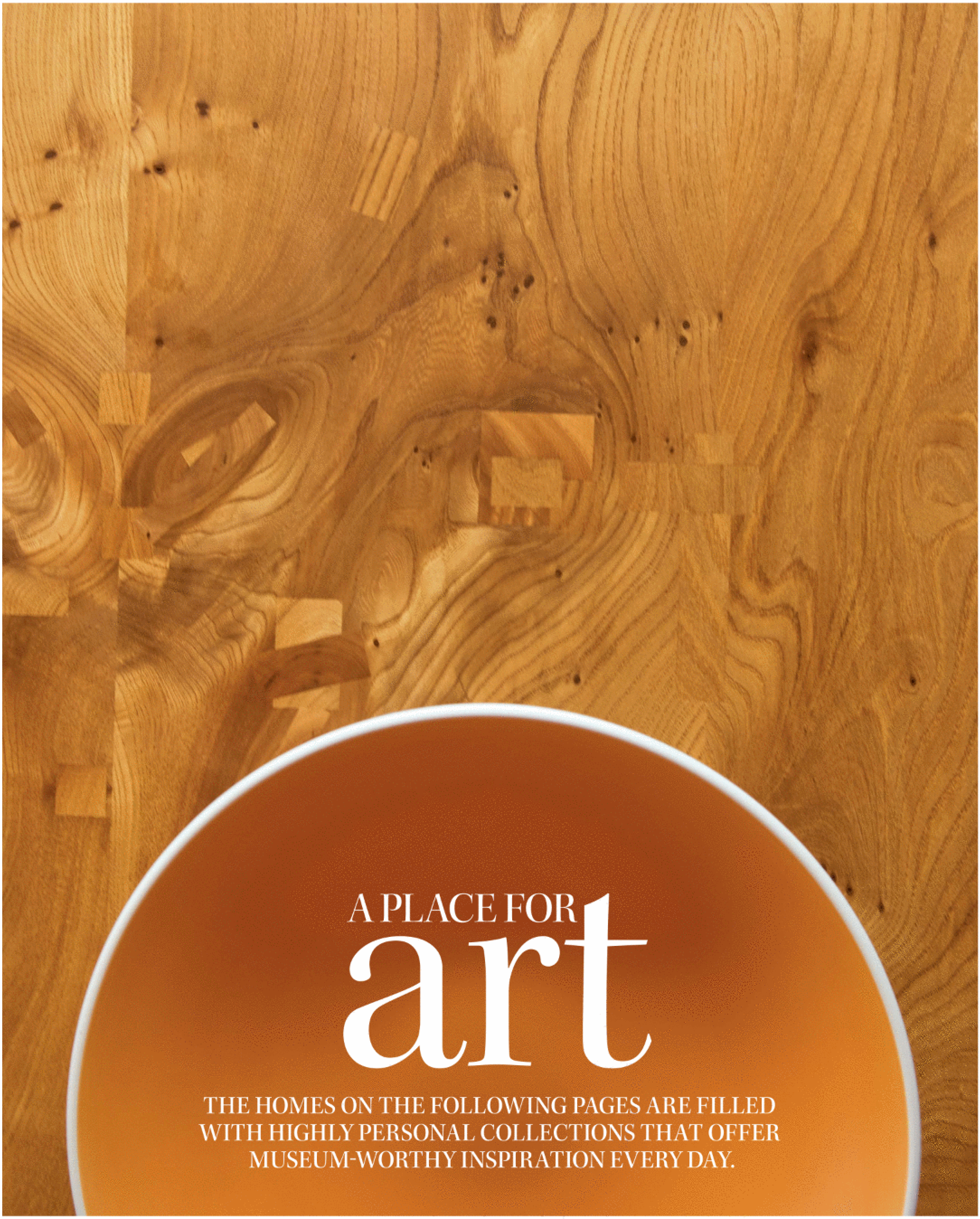

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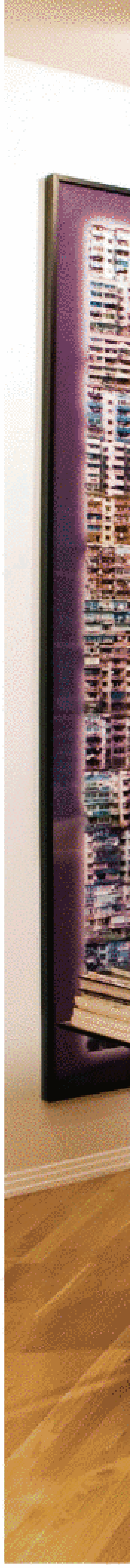
ED RITGER

DRIVING FORCE

The Haudenschilds' La Jolla estate is much more than a place to come home to at the end of the day: It's the hub for a network of creative minds and the center of a life artfully lived.

BY **KATE GREEN** PHOTOGRAPHY BY **JOHN ELLIS**

In addition to storing the family's collection of monochromatic cars, the Haudenschilds' garage displays some of their contemporary Chinese photography and serves as an event space for art seminars and performances.



ABOVE: The entrance to the Haudenschilds' hilltop home offers few clues to the art-world activities that occur inside—that is, until you arrive at the towering front door in dimpled stainless steel (right) designed by daughter Rita Haudenschild.

It is a typical day at Eloisa and Chris Haudenschild's La Jolla home. The 12,000-square-foot Mediterranean-style estate is buzzing with the sounds of people stopping in to say hello and conversations generated by the couple's world-class collection of contemporary Chinese and Latin American art. A photographer is shooting their living room, which is tiled with black-and-white snapshots by rising Chinese talent Song Tao (*Life is Wonderful*, 2003), and a young San Diego DJ is checking out the guest house for a disco party scheduled for the following weekend. Eloisa, an intuitive host and social creature who makes everyone around her feel important, is graciously insisting that everyone come back in a week for the party, which will feature a live performance by Los Angeles art star Glenn Kaino of a chess tournament involving flaming chess pieces (*Burning Boards*, 2007).

Like many other major collectors, the Haudenschilds have filled their residence—which they bought in the late 1980s and renovated in 2005 with the help of architect Gene Cipparone—with highly personal artwork. But while most collectors buy according to their tastes with an eye on their portfolio—savvy purchases can later bring great rewards at auction—Eloisa and Chris have never sold any of the nearly 200 works in their collection and do not plan to, despite the potential for sellers in the currently overheated art market. Noting the recent enthusiasm over emerging Chinese artists, Eloisa says: "These are my good friends, not investments. I don't want to profit from their generosity and friendship."

The Haudenschilds began purchasing Latin American art in the '90s and Chinese art toward the end of that decade

Eloisa, Chris and their daughter Anna entertain amid Xiang Liqing's photographic series ("Rock Never," 2002) in a living room at the back of the house.

RIGHT: For Eloisa—who never buys art by someone she doesn't know personally—sitting among the works in her collection, including Francis Alÿs' "The Liar," is like visiting with old friends. BELOW: A portrait of Eloisa's grandfather contrasts with a contemporary piece by RES in the screening room.

in order to support a growing network of artists. After getting to know an artist, Eloisa becomes a passionate supporter of their work while Chris helps the collection grow by encouraging his wife of more than 30 years to trust her instincts and purchase more pieces. The by-product is an extended family of creative personalities—several of whom have spent short residencies in the guest house—surrounding Eloisa, Chris and their two grown daughters, Anna and Rita. The collection has grown so large that it is displayed almost everywhere on their property but the tennis court.

The origin of the Haudenschilds' approach is hinted at by three regal portraits that watch over Song Tao's photographic floor tiles in a hall off of the entryway. These gilt-framed paintings depict Eloisa's ancestors in Buenos Aires, where she and her sister grew up in traditional surroundings with a mother who frequently whisked them away in the car in search of adventure. Eloisa recalls that her mother "was brought up in a fancy world, but she was just a different bird. She decided she was going to bring us up differently. We always had parties at home and it was like a cocktail—the mix had to be just right. You had some priests there, and maybe an entertainer; you had to have a politician, and a very fancy lady, some writers, musicians and many artists. It was more interesting to gather people who were different."

Eloisa, a former dancer and choreographer with a degree in psychology, has developed a similarly stimulating atmosphere for her daughters (one has a budding career as a mechanical engineer and the other is an architect). In the mid-'90s, as the girls neared their 20s, Eloisa became

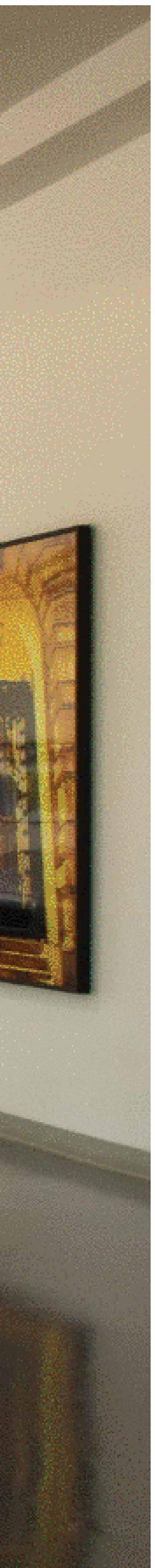
The living room floor is a site-specific work by Song Tao, *Life is Wonderful*, consisting of floor tiles covered with black-and-white snapshots.

increasingly involved in the local contemporary art scene, particularly through her early involvement with inSite, an organization that sponsors collaborations between internationally renowned artists on both sides of the border between Tijuana and San Diego. In 1997, Eloisa was named president of the board, a position she continues to hold today.

As a result of her work with inSite, the Haudenschilds' Latin American art collection is peppered with signs of Eloisa's relationships with some of today's most celebrated artists. Occupying half of the house, the category includes a series of Francis Alÿs' paintings exploring Mexico City's sign-making tradition ("The Liar," 1993), displayed next to a well-stocked bar; on a nearby table stand faux historical figurines by Silvia Gruner, a highly respected Mexican-born artist who has spent decades exploring the connection between our cultural past and present (*The Middle of the Road*, 1994). In the next room, a series by RES pairs evocative portraits with strips of bright solid colors, while video pieces from a well-organized digital library run on a continuous loop on a huge screen.

Designing a garage/alternative art space for 100 guests (or more) required extra-high ceilings, clean white walls, glossy gray floors and a new sound system.

The other half of the house is filled with works by young artists from China. In the late 1990s, the Haudenschilds began traveling to Shanghai for Chris' business in healthcare information management. Exploring that city's cultural institutions, they eventually found the ShanghArt Gallery, a fulcrum of the growing contemporary art scene that was just being introduced to Western audiences. Eloisa quickly bonded with the gallery's owners,



ABOVE: Daughter Anna Haudenschild, visiting from her own live-in art space in L.A., walks past Weng Fen's photograph, *On the Wall*, and Zheng Guogu's series "Tokyo sky story." LEFT: A recent event held in the garage, "Disorderly Conduct," featured Glenn Kaino's *Burning Boards* chess installation.

Eloisa has collected photography from emerging Chinese photographers since the late '90s. She's also hosted several artists-in-residence, including Shi Yong, whose *Tonight Moon* hangs in the garage.

who introduced her to a tightly knit group of photographers and video artists, most of them born in the 1960s or '70s, when a lack of art-world infrastructure prompted a wave of creativity.

By 2000, Eloisa was supporting the art of her highly productive new friends, and the house's remaining empty walls began to fill with large-scale framed images and early videos by the likes of current superstar Yang Fudong (*City Light*, 2000). In 2003, to make room for more art, the family built a new garage/exhibition space. The 2,000-square-foot building displays a stunning collection of photographs by Cao Fei (*Beautiful Dog Brows*, 2002), Xu Zhen (*Super Absorbent—7*, 2003) and other up-and-coming Chinese artists. Intended to be an alternative art space, the haudenschildGarage—as it is officially known—purports to be a "home away from home for cultural experimentation, play and conversation." Open to the public for talks, lectures, symposia and film screenings, the garage is also home to the family's collection of silver cars, which are stored elsewhere on nights when the space is serving its higher purpose.

When asked about her favorite work of art, Eloisa quickly replies, "I cannot say, because they are all my friends. They are part of my life." Like her mother before her, Eloisa has created a life much larger than the grand footprint of her home. It is a world rich with art but, more importantly, with people interested in culture and conversation. The Haudenschilds may not add more works to their already considerable collection, but they will undoubtedly continue inviting artist friends to enter the heart of their vibrant world. ■

ABOVE: Yang Fudong's "The First Intellectual" series is indicative of the narrative work of many photographers represented by the ShanghArt gallery.

san francisco

AREA OF EXPERTISE

A contemporary art dealer and longtime collector brings her work home.

BY **CHLOÉ HARRIS**

PHOTOGRAPHY BY **ED RITGER**

Buell's 2,000-square-foot space is in a South Park warehouse that was built in 1916 for General Electric. The loft features the building's original wood ceilings.

Sabrina Buell, seated on a mirror-backed chair by Roy McMakin, started collecting art at age 14. BELOW: Ken Price's *Slope* sits in front of a photograph by artist Roni Horn.

Two prints by New York's Wade Guyton feature his signature graphic typography printed over vintage book pages. ABOVE: A gold necklace with a custom display stand by British artist Gary Hume makes for an artful centerpiece.

A sculptural steel gate announces the San Francisco building that art dealer Sabrina Buell calls home. The West Coast director for Matthew Marks Gallery in New York City, where she had lived for five years, Buell had one major requirement when she returned to her native San Francisco in 2006: to find a residence with plenty of wall space to display the contemporary art that she started collecting at age 14.

In the city's South Park neighborhood, which is quietly sprinkled with galleries and artists' studios, Buell's industrial-chic loft certainly fits the bill. The 1916 landmark warehouse has brick walls, multipaned windows, original wood ceilings and exposed metal I-beams.

It's no surprise that such an artful address is home to more than a few noteworthy creatives. But Buell admits that she hasn't had the chance to meet many of her neighbors. In town only part-time, she spends one week a month at the gallery in New York—where she still keeps a small apartment—and regularly travels throughout Europe for art shows, museum exhibitions and client visits.

Buell hit the Alameda flea market for furniture, where she found the vintage gold floor lamp and the red stacking chairs. The breakfast area's vintage dinette set was originally from a diner in New York.

But plenty of creative energy greets Buell when she lands back home. The collector's 2,000-square-foot loft is part residence, part gallery. At every turn, Bruno Rainaldi's Sapien bookcases are stocked with art books and exhibition catalogs. But the biggest indicator that the artworks make up more than just a personal collection is the owner's enthusiasm and depth of knowledge about every piece. Buell's gracious welcome tour feels more like a lesson in contemporary art.

The front door leads to a short hallway, where there's no furniture and no resting place for coats or keys. Piece after piece of distinctive art lines the 16-foot-tall white walls. To the left, works range from a colorful abstract floral, a woodcut by British artist Gary Hume, to a piece by New York rising star Wade Guyton, who prints graphic typography onto vintage book pages using an Epson inkjet printer. *Fly-Eyed Marilyn,* a kaleidoscopic photo by late American photographer Weegee, depicts a myriad of buxom Monroes, while another black-and-white photograph—this one by Clara Sipprell—represents a more dismal scene, a Depression-era dust storm. Opposite, a pair of white window frames inset with colored mirrors by Swiss artist Ugo Rondinone offers

a novel way for Buell to do a last-minute mirror check.

"I have a very personal relationship with all the works," says Buell, who rattles off artists' names, titles and dates, along with insights and background information, with amazing ease. "Everything I own either comes from artists I've gotten to know personally or from dealers who have become good friends."

At the end of the hallway sits a mirrored slat-back chair by Roy McMakin. On the wall behind it is a grouping of small works, intriguing in their details, inviting inspection at closer range. Spots of grease demarcate an illustration by local comic artist Robert Crumb, whose "Devil Girl" series was often sketched on paper placemats during messy meals. A line drawing of birds by Ernesto Caivano is intricate and fantastical, while a Robert Adams photograph of a dime-store cosmetics shelf makes a statement about modern consumerism.

The corridor widens to a foyer, which is dominated by two large photos: a saturated Nan Goldin portrait from the 1970s of a man lounging by a pool, and an English Channel landscape illuminated only by the light of a full moon, shot by Turner Prize–nominee Darren Almond. "I used to have a penchant for photographs, and collected them solely until going to work at Matthew Marks," says Buell, whose

Buell's home office includes an inspiration board of her favorite images. ABOVE: A George Nelson pendant light illuminates a collaborative work by photographers Inez van Lamsweerde and Vinoodh Matadin with graphic design firm M/M Paris.

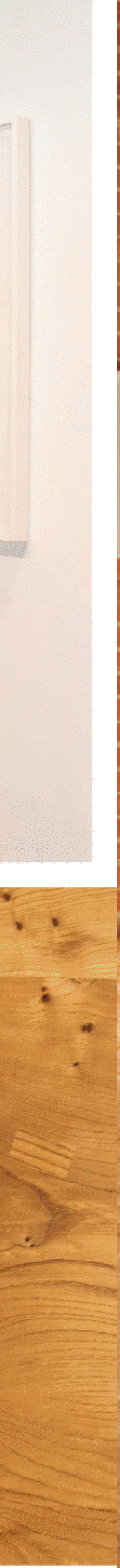
first art purchase was a photograph by Michael Kenna from Stephen Wirtz Gallery. "Photography taught me how to look at the world differently—the way that artists captured moments and framed things completely changed my perspective," says Buell. "I think that informed how I then looked at all sorts of different art. Now I have just as many other types of media in my collection as photographs."

ABOVE: The white walls of the entryway signal the gallery-like experience to come. Here Buell displays works by (from left to right) Nan Goldin, Darren Almond, Ugo Rondinone and Gary Hume.

The loft's living and dining area is anchored by an elm dining table, custom made for Buell by McMakin. There is other furniture—a sofa from Room & Board, a white flokati rug—but the artwork compels you to trace the room's perimeter as if touring a museum. At the center of the space, a painted clay sculpture by Los Angeles artist Ken Price called *Slope* rests atop a white pedestal, which not only divides the dining area from the corner seating zone but also serves as a reminder that this is the residence of a professional art dealer.

If not for Buell's sense of ease, as well as the casual family photos that share table space with tiny collectibles, the loft might suffer from a curatorial formality. But interacting with art is standard practice for Buell. She even invites visitors to touch the Price sculpture, which she describes as sensual. "I pet it several times a day," she says.

She also enjoys entertaining at her McMakin table, handcrafted with an incredible inlaid surface. "I was afraid to use it at first," says Buell. Recalling the first stain, she says, "I wanted to die! But the artist loves the way that life creates patina, and I think there's beauty in that. The best thing about living with art is that its impact on your daily life changes over time. The collection grows with you."



BELOW AND OPPOSITE: Seattle artist, furniture designer and architect Roy McMakin custom-made an intricately inlaid elm dining table, pairing it with vintage American chairs that he found on eBay and then accented with white paint.

ECLECTIC COMPANY

Inside the front door, *The Butler's in Love* by Mark Stock serves as the prelude to Antony Gormley's metal sculpture, which stands on the home's original 1920s pine floors.

A 25-year collaboration between an art-collecting family and designer Barbara Scavullo has resulted in a home that offers unexpected sights at every turn.

BY **JEAN VICTOR**

PHOTOGRAPHY BY **MATTHEW MILLMAN**

In a house where Wayne Thiebaud's *Hot Dog* pastel hangs on the wall next to a 19th-century suit of armor, anything goes. That single juxtaposition, sophisticatedly tongue-in-cheek, illustrates the highly personal style of the home's art-collecting owners. The couple—she's on the SFMOMA board of trustees, he's in the investment business—have called this stately brick manor house in Ross their home for 30 years. Though the exterior is decidedly English Tudor in style, original Art Deco and Asian flourishes inside make it as pleasantly idiosyncratic as the couple's collecting habits. Their criteria for purchasing an artwork, they say, is not whether the piece will look right with their furniture and existing collection, but rather if it will fit through the front door or on a wall. "We've never said, 'we can't get that because it's not going to go with what we have,'" says the wife. "It's just whatever catches our fancy at the moment."

But that on-the-fly instinct didn't translate to the renovation of the couple's 1929 house. So they turned to San Francisco designer Barbara Scavullo, who over the past 25 years has updated everything from the living room to the master suite and, most recently, the kitchen and family room. Scavullo knew her clients' credo well (she and the wife were Wellesley classmates). "Our job has been to make the interiors strong enough to stand up to the art," says Scavullo. "The furniture needs to be

ABOVE: The two-story foyer in the center of the house serves as a gallery space to showcase the owners' eclectic collection.

In the family room, a pair of Donghia chairs and Gary Hutton's Ciao table sit quietly under a photograph by Thomas Struth of Venice's Gallerie dell'Accademia.

pretty in its own right, but not the star."

The home's entrance is lined by a collection of 1940s black-and-white photos of Hollywood stars by George Hurrell and Cecil Beaton; beyond that, a two-story foyer is a gallery-like space dominated by British artist Antony Gormley's whirling metal sculpture, *Feeling Material XIX*. On the second-story landing, Richard Misrach's large-scale photograph of roadside weeds claims center stage.

Just beyond this progression of quirky and grand spaces is the voluminous living room, with sweeps of wall that would make any art collector swoon. Here Scavullo kept the furnishings neutral and subdued, with plush mossy browns and beiges on the upholstered pieces and buttery hues on the plaster walls.

"I picked up on the Deco motif that runs through the house, but with the lightest of touches," she says. An antique Chinese rug grounds the space with subtle blues and yellows, the better to show off a trio of early-19th-century Japanese helmets and a photograph of a llama from Norwegian artist Simen Johan's "Until the Kingdom Comes" series. "I like art that looks like something, which is probably why we have so many photographs," explains the owner. "I'm not crazy about totally abstract art, and sometimes I find realistic painting a little hokey. I also like things that are amusing in a certain way, with a subtext or references to art history."

The entry bath showcases photographs including Aaronel deRoy Gruber's images of a church destroyed during the Civil War.

A wing containing the kitchen and family room extends beyond the dining area, where a Japanese moon window that is original to the house frames an atrium of palms and ferns. Scavullo gutted and reconfigured the kitchen and family room to create a brighter, more open space. Subtle design details link the rooms stylistically with the rest of the house. "The stepped motif on the cabinets and big rounded corners on the countertops and stainless hood make a slight bow to Deco, but it's also very clean and crisp and contemporary," she says. "This wing of the house was also a little dark, so we did everything we could to lighten up the space." Brick-red glass tiles behind the stove and inset cabinet panels painted with iridescent

A curved metal range hood, artfully detailed cabinet fronts and glass mosaic tiles from Ann Sacks keep the kitchen from being too monochromatic and serious.

The mahogany-paneled office is enlivened by Emily Allchurch's light box of a Turner painting and a photograph by Stéphane Couturier.

khaki automotive paint serve to catch the light, as does the slight sheen on the plaster walls.

In the family room, art continued to play a major role in the design. One wall was kept blank save Thomas Struth's photograph of museumgoers looking at Paolo Veronese's 1573 painting *Feast in the House of Levi* at the Gallerie dell'Accademia in Venice. The piece adds an almost surreal depth to the space, and both owners and designer agree that the photo is one of their favorites. "It was a great way to bring some Renaissance art into the house without spending a fortune," jokes Scavullo.

On the adjoining wall, a similar wink at art history can be found in Elizabeth Quandt's series of etchings, "Homage to Boudin." To create space for the series, Scavullo removed an awkwardly situated fireplace and replaced it with counter-height cerused oak cabinets. Andy Warhol's print depicting the Marx Brothers, *Jewish Geniuses*, hangs nearby above the counter peninsula.

The Moderne inspiration continues upstairs in the office, where Scavullo added mahogany panels and a built-in daybed covered in a Glant mohair velvet fabric called *Jazz*. Even here, the focus is on the art, which includes Emily Allchurch's light box based on a painting of London by J.M.W. Turner—another old master reinterpreted in a contemporary medium.

"I love how the house has evolved as the owners' needs have changed," says Scavullo. "That makes the house such a living work on its own."

On the few occasions when the owners have fallen in love with a piece of art only to realize they don't have room, they've given it to their two grown children or—in the case of sculpture—expanded their available "gallery space" across the threshold to the patio or gardens. After all, says the owner, "there's always the lawn."

The regal bronze *Infanta Margarita* by Spanish sculptor and painter Manolo Valdés holds court on the patio off the living room.

FRAME of REFERENCE

Four California artists find their inspiration in architecture and furniture design. By **DORKA KEEHN**

Photography by **JOHN LEE** and **BRIDGER NIELSON**

Architects and designers often aspire to create functional art. But these four artists around the state are turning the tables—converting the familiar structures and furnishings we live with into objects of art. Take Laguna Beach–based Cheryl Ekstrom, who underscores the artistic value inherent in modern furniture pieces by making metal sculptures of them. From San Francisco, Brian Goggin endows furnishings with magical behaviors and human qualities, and Catherine Wagner takes household objects out of context, encouraging the viewer to come up with a narrative. And German-born artist Alice Könitz uses cardboard and metallic paper to create sculptures that comment on the idealism of Los Angeles' midcentury buildings.

Cheryl Ekstrom

"I saw my first Eames chair when I was 23, and I was floored," says Laguna Beach sculptor Cheryl Ekstrom. "The chair was so sculpted, so designed." Four years ago, Ekstrom set out to affirm the beauty of iconic chairs. After procuring exclusive rights from Eames Office, Herman Miller and Fritz Hansen, she reinvented the ubiquitous Eames Lounge Chair, George Nelson's Marshmallow Sofa, and Arne Jacobsen's Swan Chair—as well as a classic bean bag—in stainless steel. By changing the medium, Ekstrom takes the emphasis off functionality so that her pieces are seen solely as art. "Working in steel takes courage," she says. For the 260-pound *Eames Lounge Chair Sculpture*, she made 30 molds, ran over the unwieldy metal with a truck to create the look of "leather" creases and spent 50 hours polishing the sculpture. In 2007, Ekstrom's pieces made their debut at the Museum of Design, Art and Architecture in Culver City; currently, they are on their way to Berlin, where they will be on display at the Villa Haiss Museum.

Brian Goggin

"A table is not, as we may commonly assume, a fixed form," says San Francisco sculptor and public artist Brian Goggin. "It's made up of processes and actions that happened in the past." Goggin is best known for his 1997 *Defenestration*, a sculptural mural installed on the exterior of a four-story building in San Francisco that features seemingly animated furniture—chairs, lamps, grandfather clocks and couches—escaping from the windows. "I use imagination not to trump reality but to refocus our ability to see it," says Goggin, who researches a place's history, folklore and architecture when doing site-specific work. In 2001, Goggin installed a set of permanent sculptures on the roof, balcony and courtyard at Emerytech's offices in Emeryville. Naming the piece *Herd Mentality*, he enlivened the bronze chairs and tables with horse-like legs—the pieces rear up and seemingly kick out, inviting passersby to give a second thought to where they rest their feet.

Catherine Wagner

Named one of *Time* magazine's Fine Arts Innovators in 2001, San Francisco–based photographer Catherine Wagner investigates culture by aiming her camera on the environments and objects we build, asking, "What can we learn about ourselves and our culture through our constructed world?" She first came to national attention with her images of San Francisco's Moscone Center, documenting the building process through all of its stages. "In the construction of a structure, you see how architecture shapes society," says Wagner. "It's like archaeology in reverse." Wagner's work never includes people but is always about them: Her ultimate goal is to have the viewer create their own narrative. In one photo from her recent series, the 2005 *Re-Classifying History*, a timeline shows chairs facing off at odd angles leading one curator to suggest that the interaction between two specific chairs represented a discussion about race.

Alice Könitz

Raised in an industrial town in Germany, sculptor and video artist Alice Könitz first arrived in Los Angeles in 1997 and was inspired by the uniquely American architectural styles she encountered, such as 1950s drive-ins and mega shopping malls. "I had never seen a taco stand before, with its big window where you can watch them cook," Könitz says. In the past decade, she's created sculptures and installations that remark on the everyday structures and furnishings that Americans take for granted. Constructed of inexpensive, readily available materials such as felt, cardboard and Styrofoam, the pieces raise questions about function, form and permanence. "I want people to interact with my work and use their imagination to create their own stories," says the artist. Selected for this year's Whitney Biennial, Könitz has a number of works on display, including the 2008 *Magazine Table*, which looks similar to an Eileen Gray chrome table, but is actually made of cardboard.

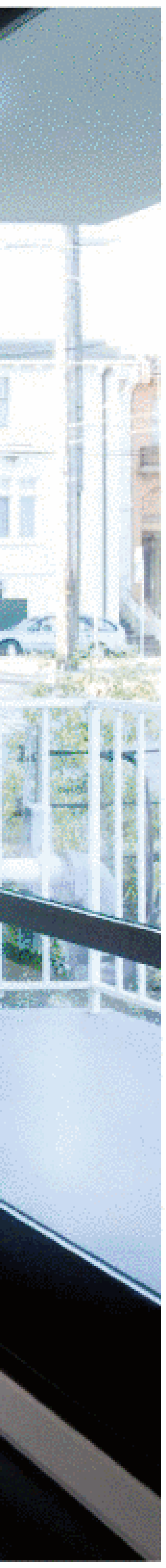
A HEIGHTENED AWARENESS

San Francisco architect Jennifer Weiss turned a 1960s apartment into an airy space illuminated by park views and a remarkable art collection.

BY **JULIE CARLSON** PHOTOGRAPHY BY **LAURA PLAGEMAN**

Enrique Martínez Celaya's painting, *Sea and Snow,* sets a tranquil tone in a seating area with a textural coffee table and a hand-blown glass lamp (detail opposite).

Weiss found the vintage Florence Knoll bench, which runs the length of the living area, at San Francisco's Hedge Gallery. Covered in green leather, it highlights the verdant views and Squeak Carnwath's *Sox and Balls.*



Architect Jennifer Weiss grew up surrounded by art. Her grandmother founded the now-closed Dorothy Weiss Gallery in San Francisco. Her mother, Gretchen, was a docent at the Oakland Museum and later joined her husband, John Berggruen, as a director at his eponymous gallery in Union Square ("I have fond memories of hanging out at the museum and later at the gallery as a child," Weiss says). At Columbia University, Weiss majored in architecture and art history, spending her junior year in Paris before earning a masters degree in architecture from Harvard. "I grew up in an atmosphere of art, but only recently have I begun to understand how much it influenced me," she says.

Not surprisingly, designing spaces that are specifically well suited to the display of art is second nature for Weiss. Take the San Francisco apartment that she recently renovated for a real estate investor. The once dim and dreary space now functions as a sleek backdrop for an impressive art collection, curated by Weiss, that includes works by prominent artists—such as Martin Puryear, Nathan Oliveira and Squeak Carnwath—as well as emerging talents.

When her client first showed her the space, "I couldn't hide my disappointment," Weiss says. Located in a nondescript 1960s building, the 2,000-square-foot, second-floor condominium "had a dark warren of rooms off a long hallway, and the windows were ratty aluminum sliders." Despite the fact that the apartment faces Alta Plaza Park, only the front room provided a glimpse of the leafy views. While Weiss came up with a strategic plan for the renovation, her client lived in the apartment with only a bed, a table and a chair.

"I wanted to create a sense of discovery, to create spaces that unfolded organically," Weiss says, describing the key moves she used to transform the look and feel of the apartment. First, she raised the height of all doorways and windows to eight feet in order to create a sense of loftiness. Then she removed a third of the hallway, which was long, narrow and claustrophobic, and many of the walls that blocked the view of the park. The open space at the front of the apartment offered room for a new foyer, where a canted bench conceals storage for A/V equipment under its seat. At the opposite end of the hallway, removing walls allowed for a large master shower.

In an effort to open up the formerly dark apartment, Weiss created a pass-through from the living area into the kitchen, where Absolute Black granite and vertical-grain white oak complement the modern palette.

By reconfiguring the space, Weiss also opened up the views to the park, which can now be glimpsed from each part of the open-plan living area that comprises the kitchen, living and dining area, media room and office. New Douglas fir windows and doors pivot open, like an accordion, to the deck outside. The window frames and doors were ebonized to resemble wenge wood, and the walnut floors were stained a dark, rich espresso. For the walls, Weiss tested 10 different paint colors before settling on a uniform shade of "art gallery white," a custom blend of Benjamin Moore Decorator's White and Linen White that she describes as "a modern shade that is not too cold but also not too yellow."

The apartment now offers multiple opportunities for displaying art. Although some works come from the family firm (Weiss' father's John Berggruen Gallery), Weiss also sourced pieces from Sightline, a Washington, DC–based art consultancy, and from art fairs such as the Armory Show in New York and Art Basel Miami Beach, both of which she visits annually. "Art fairs are the best way to get a snapshot of what's happening in the contemporary and modern art world," she says.

LEFT: The view from the kitchen to the living area highlights the library nook, graced by a Martin Puryear etching. BELOW: The media room is delineated by a wall with a built-in bench to hide A/V equipment.

RIGHT AND BELOW: Weiss added critically needed square footage to the master bath. The color of the shower tiles is echoed in the Robert Motherwell lithograph (pictured at left) and an etching by Brice Marden.

In the living area, above a B & B Italia sofa, Weiss hung a large painting by Enrique Martínez Celaya, which she says is "powerful and poetic, and a good counterpoint to the calmness and simplicity of the architecture." In a carefully designed composition of lines, forms and textures, a small bronze sculpture by Judith Shea sits above the polished Venetian plaster fireplace surround. "The glossy white plaster contrasts with the rough finish of the L-shaped slate bench, which wraps around to create a small reading nook," Weiss says. "The bronze piece worked well with this palette of materials, and is also innately appropriate near a fire." Opposite the fireplace, the grass-green tones of Squeak Carnwath's *Sox and Balls* painting are picked up by a vintage Florence Knoll bench from San Francisco's Hedge Gallery, covered in Hermès green leather.

In the reading nook, Weiss situated a classic, black-leather Eames lounge chair—"a piece that has always evoked reading for me," she says—adjacent to open shelving. The smaller scale and subtle texture of a Martin Puryear etching hanging above the shelves underscores that this is a quiet place.

The media room opens up via accordion glass doors to one of the apartment's two couryards—this one leads to the owner's office. *Curvature*, an oil painting by local artist Michael Gregory, hangs over the sofa.

Other notable pieces in the apartment include a Robert Motherwell lithograph and a Brice Marden etching in the master bath, a John Baldessari screen-print of an orange guitar in the hallway ("It's a graphic, masculine piece," Weiss says), a Michael Gregory landscape painting in the media room and a Nathan Oliveira figurative painting in the guest bath. Notes Weiss, "Figurative works are always great in the more private spaces of a home, and oil paintings are one of the few media that can withstand a moist environment."

During the renovation, Weiss' client became so enamored of the design process that he involved himself in every detail, from the size of the bathroom tiles to the length of the cabinet pulls in the kitchen to the intricacies of the hidden door hinges. Although he had been interested in art before, he now is a dedicated gallery visitor and emerging collector. As Weiss says—and she is well-qualified to weigh in on the subject—"Once you have lived with art, it becomes a lifelong passion." ■

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DEAR READER

PAGE 38 On Heather Hartle: Marc Jacobs navy cashmere dress, Marc Jacobs, 125 Maiden Ln., SF, 415-362-6500, marcjacobs.com.

IN THE GLOW

PAGE 70 Cutlery: Moss (LA), 8444 Melrose Ave., L.A., 323-866-5260, mossonline.com; Headphones: Urban Outfitters, 80 Powell St., SF, 415-989-1515, urbanoutfitters.com; Table: Alexandra von Furstenberg, 9001 Melrose Ave., Hollywood, 310-777-0253, alexandravonfurstenberg.com; Chair: bonaldo.it; Jacket: Marc Jacobs, 125 Maiden Ln., SF, 415-362-6500, marcjacobs.com.

SITE SPECIFIC

PAGE 76 Djerassi Resident Artists Program, 650-747-1250, djerassi.org.
PAGE 78 Oliver Ranch, Alexander Valley, 510-412-9090 x. 210.
PAGE 80 Di Rosa Preserve, 5200 Sonoma Hwy., Napa, 707-226-5991, dirosapreserve.com.

SMASHING SEQUEL

PAGE 88 Loretta Hui-Shan Yang, Liuli, 37 Yerba Buena Ln., SF, 415-979-9588, liuli.us.

MAN OF STEEL

PAGE 90 Kyle Reicher, Ferrous Studios, 951 62nd St., Unit B, Oakland, 510-653-5456, ferrousinc.com.

AN INSPIRED PAIR

PAGE 92 JoAnn and Richard Patterson, Clay & Wood, 818-252-0128, clayandwood.com.

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Architect: Gene Cipparone, Gene Cipparone Architect, 10525 Vista Sorrento Pkwy., Ste. 120, San Diego, 858-587-9100; Building contractor: Russell Whitaker, Whitaker Construction, P.O. Box 19349, San Diego, 619-698-5141; Landscape design: Chris Shea, CB Shea, 300 Carlsbad Village Dr., Ste. 108A-222, Carlsbad, 760-929-2720.

PAGES 108–109 (GARAGE) Art (from left to right): *Unlimited*, Lui Wei, ShanghArt Gallery, 50 Moganshan Rd., Bldg. 16, Shanghai, shanghartgallery.com; *In Loud Crowds I Dream of Hanging Myself*, Song Tao, ShanghArt Gallery; *I Usually Wait Under the Arch Roof for Sunshine*, Hong Hao, ShanghArt; *Landscape*, Lui Wei, ShanghArt Gallery; *Water*, Lu Chunsheng, ShanghArt Gallery.

PAGE 110 (EXTERIOR) Stainless steel door: Rita Haudenschild, Rios Clementi Hale Studios, 639 N. Larchmont Blvd., L.A., 323-785-1800, rchstudios.com; Monk statues: homeowner's own.

PAGE 111 (OFFICE) Photographic series: "Rock Never," Xiang Liqing,

Creating a space fit for both a fleet of sports cars and an extensive photography collection ("Driving Force," p. 108) definitely presented some unique challenges, but San Diego's **Whitaker Construction** took the job in stride. "I've been working with the Haudenschilds on this house for 10 years," says owner Russell Whitaker. "When you deal with us, you get a contractor for life." Double-height walls and doors, specialty lighting and glossy epoxy floors are just a few of the features Whitaker employed to allow the one-of-a-kind space to seamlessly transition from carport to gallery. *P.O. Box 19349, San Diego, 619-698-5141.*

ShanghArtGallery, 50 Moganshan Rd., Bldg. 16, Shanghai, shanghartgallery.com; Rug: homeowner's own; Sofa and table: homeowner's own.

PAGE 112 (PORTRAIT) Chair: Rita Haudenschild, Rios Clementi Hale Studios, 639 N. Larchmont Blvd., L.A., 323-785-1800, rchstudios.com; Two photographs: *Sentimental Typologies*, Maurycy Gomulicki; Painting series: "The Liar," Francis Alÿs.

PAGE 112 (LIBRARY NOOK) Art in screening room: *Francisco y Su Codigo de Color*, RES; Red print: *356*, David Reed, David Reed Studio, davidreedstudio.com; Chair and desk: homeowner's own; Bookcase: French antique, homeowner's own.

PAGE 113 (LIVING ROOM) Family portrait and antique chair: homeowner's own; Series on back wall: Guillermo Kuitca; Coffee table: homeowner's own; Art installation on floor: *Life Is Wonderful*, Song Tao, ShanghArt Gallery, 50 Moganshan Rd., Bldg. 16, Shanghai, shanghartgallery.com.

PAGE 115 (GARAGE DETAIL) Photographs (from left to right): *On the Wall*, Weng Fen, ShanghArt Gallery, 50 Moganshan Rd., Bldg. 16, Shanghai, shanghartgallery.com; "Tokyo sky story," Zheng Guogu, ShanghArt Gallery.

PAGE 115 (GARAGE, NIGHT) *Burning Boards*, Glenn Kaino.

PAGE 117 (GARAGE) Photographs (from left to right): *Tonight Moon*, Shi Yong, ShanghArt Gallery, 50 Moganshan Rd., Bldg. 16, Shanghai, shanghartgallery.com; "The First Intellectual," Yang Fudong, ShanghArt Gallery.

AREA OF EXPERTISE

Design: Sabrina Buell, Matthew Marks Gallery, 523 W. 24th St., NYC, 212-243-0200, matthewmarks.com.

PAGE 118 (DINING ROOM) Table and chairs: custom, Roy McMakin, Domestic Furniture, 1422 34th Ave., Seattle, WA, 206-323-0198, domesticfurniture.com; Bowls: Heath Ceramics, 400 Gate Five Rd., Sausalito, 415-332-3732, heathceramics.com; Bookshelf: "Sapien," Bruno Rainaldi, Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Sculpture: *Slope*, Ken Price, Matthew Marks Gallery, 523 W. 24th St., NYC, 212-243-0200, kenprice.com; Photograph: Roni Horn, Matthew Marks Gallery.

PAGE 119 (TABLE DETAIL) Gold necklace and display stand: Gary Hume, Matthew Marks Gallery, 523 W. 24th St., NYC, 212-243-0200, matthewmarks.com.

PAGE 119 (PORTRAIT) Mirrored chair: Roy McMakin, Domestic Furniture, 1422 34th Ave., Seattle, WA, 206-323-0198, domesticfurniture.com; Art (from left): *She-Devil*, Robert Crumb, crumbproducts.com; *Untitled*, Ernesto Caivano, Richard Heller Gallery, 2525 Michigan Ave., Ste. B-5A, Santa Monica,

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RESOURCE GUIDE

The art inside Sabrina Buell's San Francisco loft ("Area of Expertise," p. 118) isn't limited to paintings and sculptures—the elm dining table and paint-dipped chairs are the functional creations of artist Roy McMakin. Originally trained in fine art, McMakin launched his furniture workshop, **Domestic Furniture Co.**, in Los Angeles in 1986, and has since migrated to north to Seattle. His sculptural pieces blur the line between art and design, and have been exhibited at SFMOMA, MOCA in Los Angeles and the Seattle Art Museum. *1422 34th Ave., Seattle, WA, 206-323-0198, domesticfurniture.com.*

310-453-9191; unknown; *Supermarket, Denver*, Robert Adams, Matthew Marks Gallery, 523 W. 24th St., NYC, 212-243-0200, matthewmarks.com.

PAGE 119 (WALL DETAIL) Framed prints: *Untitled*, Wade Guyton, Friedrich Petzel Gallery, 537 W. 22nd St., NYC, 212-680-9467, petzel.com.

PAGE 119 (SCULPTURE DETAIL) Sculpture: *Slope*, Ken Price, Matthew Marks Gallery, 523 W. 24th St., NYC, 212-243-0200, kenprice.com; Photograph: Roni Horn, Matthew Marks Gallery.

PAGE 120 (LIVING ROOM) Sofa and armchairs: "Lenox," Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com; Pillows: American Rag, 1305 Van Ness Ave., SF, 415-441-0537, amrag.com; Floor lamp: vintage, Alameda Point Antiques and Collectibles Faire, Alameda Point Naval Air Station, Alameda, 510-522-7500, antiquesbythebay.net; Rug: homeowner's own; Red chairs: Alameda Point Antiques and Collectibles Faire; Coffee table: Michael Taylor Designs, 155 Rhode Island St., SF, 415-934-9400, michaeltaylordesigns.com.

PAGE 121 (DINING ROOM) Table and chairs: vintage; Framed print: Inez van Lamsweerde, Vinoodh Matadin and M/M Paris, 5/7 Rue des Récollets, Paris, mmparis.com; Pendant lamp: "Saucer," George Nelson, Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com.

PAGE 121 (OFFICE) Desk: homeowner's own; Chair: vintage.

PAGE 122 (FOYER) Art (from left to right): Nan Goldin, Matthew Marks Gallery, 523 W. 24th St., NYC, 212-243-0200, matthewmarks.com; Darren Almond, Matthew Marks Gallery; Ugo Rondinone, Matthew Marks Gallery; Gary Hume, Matthew Marks Gallery.

ECLECTIC COMPANY

Interior design: Barbara Scavullo, Barbara Scavullo Designs, 415 Jackson St. Penthouse, SF, 415-658-8774, scavullodesign.com; Builder: Larsen Builders, 1535 Morton St., Alameda, 415-769-6227.

PAGES 124–125 (ENTRY) Art (from left to right): *The Butler's in Love*, Mark Stock, Modernism Gallery, 685 Market St., Ste. 290, SF, 415-541-0461; *Berber Dentist*, Tom McKinley, John Berggruen Gallery, 228 Grant Ave., SF, 415-781-4629, berggruen.com; *Feeling Material XIX* sculpture, Antony Gormley, antonygormley .com; *Alice*, Vic Munoz, Rena Bransten Gallery, 77 Geary St., SF, 415-982-3292, renabranstengallery.com; *Hot Dog*, Wayne Thiebaud, Paul Thiebaud Gallery, 718 Columbus Ave., SF, 415-434-3055, paulthiebaudgallery.com; Table: "Ciao," Gary Hutton, Therien Studios Workshops, 151 Vermont St., 415-864-0212,

garyhuttondesign.com; Black chairs: homeowner's own; Console: "Tribal Bench," Holly Hunt, 8687 Melrose Ave., Ste. B377, L.A., 310-659-3776, hollyhunt.com; Rug: antique; Sofa: Chester settee, Todd Hase Furniture, 8687 Melrose Ave., Ste. B370, L.A., 310-657-6768, toddhase.com; Sofa fabric: "Woodland" in moss, Sina Pearson, Branch 77, 9 Woodland Ave., SF, 415-694-8887, sinapearson.com.

PAGE 126 (FOYER) Suit of armor: homeowner's own; Table and chairs: homeowner's own; Sculpture: *Feeling Material XIX*, Antony Gormley, antonygormley.com; Art in niche: *Black Suckers*, Wayne Thiebaud, Paul Thiebaud Gallery, 718 Columbus Ave., SF, 415-434-3055, paulthiebaudgallery.com; Art (upstairs, left to right): *Untitled 731-96*, Richard Misrach, Fraenkel Gallery, 49 Geary St., 415-981-2661, fraenkelgallery.com; *Untitled (yankee septic emergency)*, Gregory Crewdson, John Berggruen Gallery, 228 Grant Ave., SF, 415-781-4629, berggruen.com.

PAGE 127 (LIVING ROOM) Photograph: *Galleria dell'Accademia, Venice*, Thomas Struth; Chairs: "Merbau," Donghia, 101 Henry Adams St., Ste. 144, SF, 415-861-7717, donghia.com; Table: "Ciao," Gary Hutton, Therien Studios Workshops, 151 Vermont St., 415-864-0212, garyhuttondesign.com; Pillows: De Sousa Hughes, 2 Henry Adams St., Ste. 220, SF, 415-626-6883, desousahughes.com; Throw: Rosemary Hallgarten, De Sousa Hughes, rosemaryhallgarten.com; Rug: Stark Carpet, 2 Henry Adams St., Ste. 250, SF, 415-861-0466, starkcarpet.com.

PAGE 128 (POWDER ROOM) Photography (on left wall): George Hurrell, hurrellphotography.com; Bench: "Platform," George Nelson, Design Within Reach, 455 Jackson St., SF, 415-837-3940, dwr.com; Photography (on right wall): Aaronel deRoy Gruber, Michael Berger Gallery, 415 Gettysburg St., Pittsburg, PA, 412-441-4282, mbergerart.com.

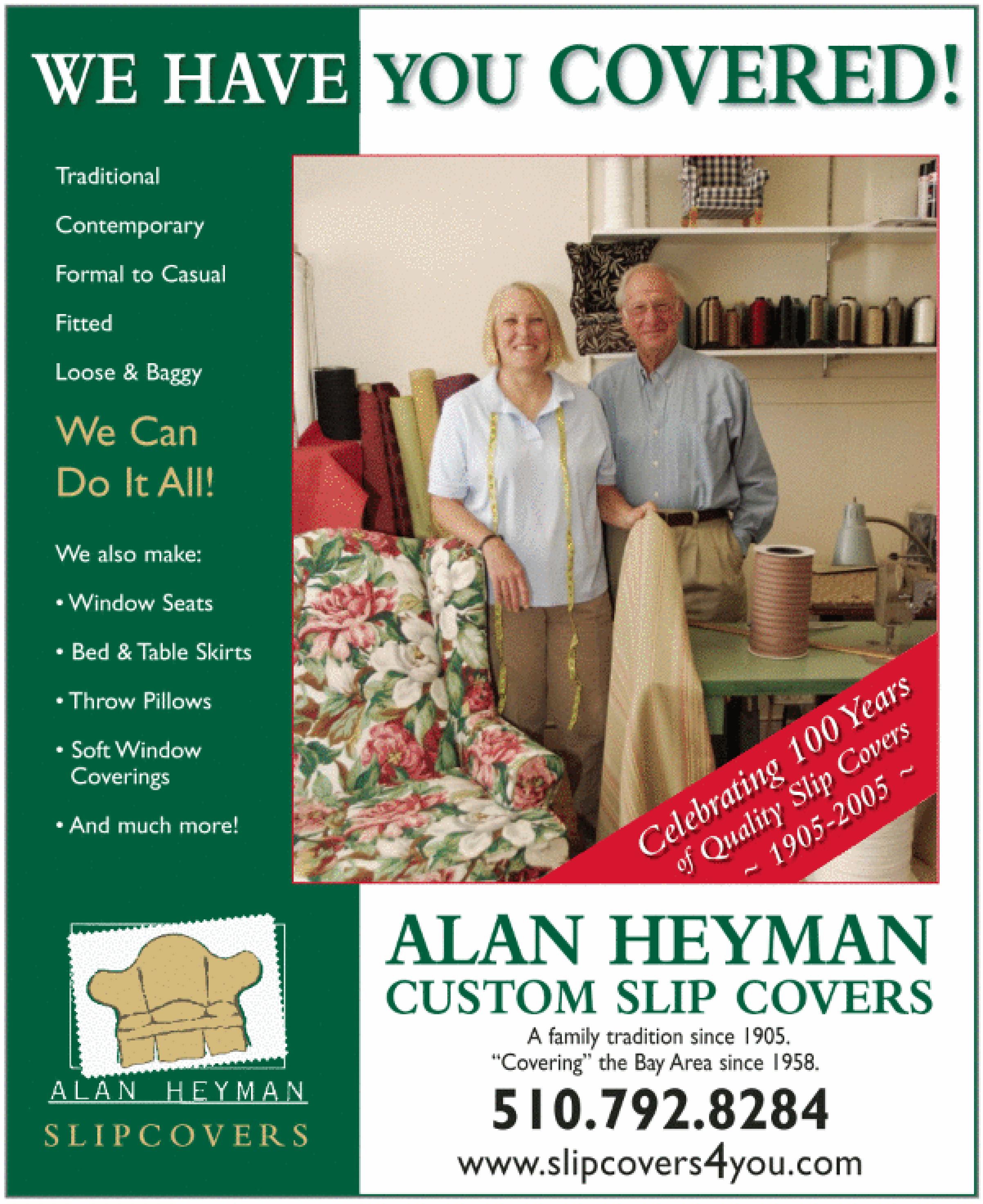
PAGE 129 (KITCHEN) Cabinets and bookcase: Sellars Thomas Furniture, 570 Indiana St., SF, 415-621-5647, sellarsthomasfurniture.com; Cabinet and bookcase finishing: Baumar, 253 Capp St., SF, 415-431-6653, baumar.com; Stove: Viking, BCS Culinary, 1665 Mission St., SF, 415-626-6246, vikingrange.com; Range hood: custom, BCS Culinary; Dishes: homeowner's own; Large tile: "Lake Garda gloss" in sandalwood, Ann Sacks, 2 Henry Adams St., Ste. 125, SF, 415-252-5889, annsacks.com; Small tile: "Mosaic offset" in colors 11, 12, 13, 52, Ann Sacks; Teapot: Macy's, 170 O'Farrell St., SF, 415-397-3333, macys.com; Photograph: Henri Cartier-Bresson; Countertops: Cambria, Geological Designs, 3001 Peralta St., Oakland, 510-763-6221; Floors: Stained natural cork tile, Duro-Design, 450-978-3403, duro-design.com; Sink: "Regatta RGX 120," Franke, Bath & Beyond, 77 Connecticut St., SF, 415-552-5001, bathandbeyond.com.

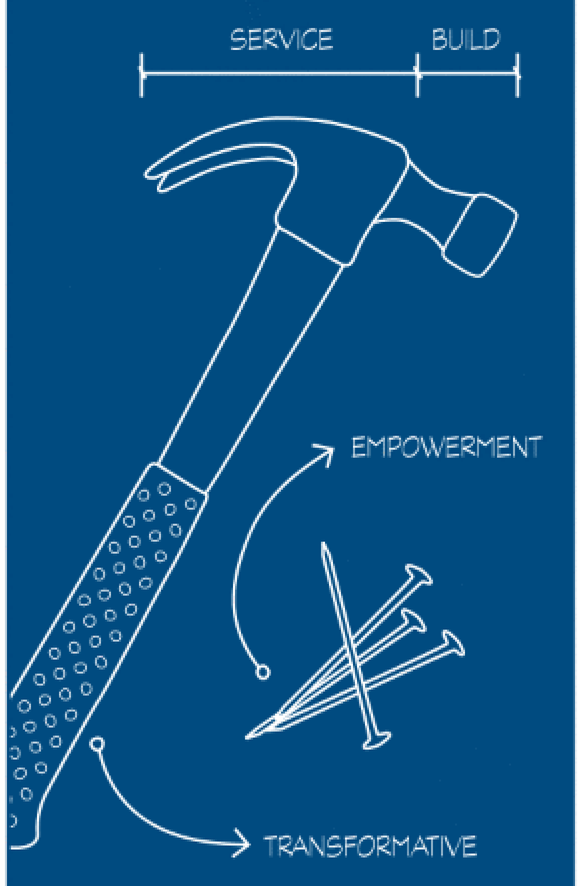
PAGE 130 (OFFICE) Lightbox painting: Emily Allchurch, emilyallchurch.com; Iron gate: antique, Ed Hardy, 188 Henry Adams St., SF, 415-626-6300, edhardysf.com; Bookcase lighting: "P2 Sconce," Micene & Micetta, Policelli Italian Lighting and Design, 2 Henry Adams St., Ste. 320, SF, 415-621-7745, fabulouslighting.com; Photograph: Stéphane Couturier; Blinds: Nanik Blinds, Marina Continental Window Coverings, 3069 Steiner St., SF, 415-931-2602, nanikblinds.com; Desk and chair: homeowner's own; Vases: homeowner's own; Daybed: Donghia, 101 Henry Adams St., Ste. 144, SF, 415-861-7717, donghia.com; Cushion fabric: "Gropius," Clarence House, 101 Henry Adams St., Ste. 170, SF, 415-621-0100, clarencehouse.com; Pillow fabric: "Aubrac Roux," in rust, Clarence House.

PAGE 131 (EXTERIOR) Sculpture: *Infanta Margarita*, Manolo Valdes, Marlborough Gallery, 40 W. 57th St., NYC, 212-541-4900, marlboroughgallery.com; Outdoor furniture: homeowner's own.

FRAME OF REFERENCE

PAGES 132–133 Cheryl Ekstrom, cherylekstrom.com





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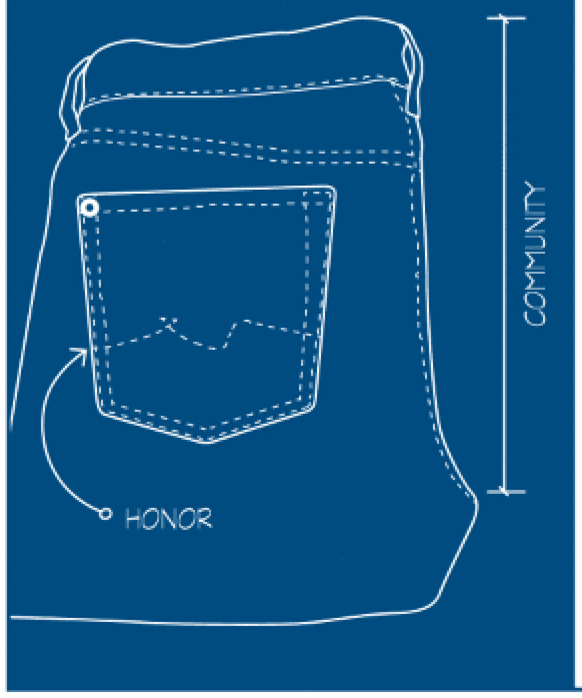

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RESOURCE GUIDE

PAGE 134 Brian Goggin, 499 Alabama St., SF, Studio 322, SF, 415-626-7549, metaphorm.org.

PAGE 135 Catherine Wagner, catherinewagner.org.

PAGES 136–137 Alice Könitz, alicekoenitz.blogspot.com.

A HEIGHTENED AWARENESS

Designer: Jennifer Weiss, J. Weiss Design, 500 Howard St., Ste. 450, SF, 415-398-1700, jweissdesign.com.

PAGES 138-139 (LIVING ROOM) Paint: custom blend, “Decorator's White” and “Linen White,” Benjamin Moore, 3029 Fillmore St., SF, 415-292-2950, benjaminmoore.com; Painters: Gavin Painting & Construction, 1039 S. Claremont St., San Mateo, 415-664-3506; Lighting design: custom, J. Weiss Design, 500 Howard St., Ste. 450, SF, 415-398-1700, jweissdesign.com; Lighting installation: Moran Electric, 1139 Cole St., 415-871-8373; Light fixtures: “4" Halo,” City Lights, 1585 Folsom St., SF, 415-863-2020, citylightssf.com; Floor, window and door finishing: Baumar Finishing, 253 Capp St., SF, 415-431-6653; Fireplace design: custom, J. Weiss Design; Fireplace installation: Frey Plastering, 120 Landing Ct., Novato, 415-897-4510; Fireplace tile: Tile Arts, 3367 20th St., SF, 415-305-7787; Rug: “Felt Shag,” Mat The Basics, Zinc Details, 1905 Fillmore St., SF, 415-776-2100, zincdetails.com; Bench: vintage, Florence Knoll, Hedge Gallery, 48 Gold St., SF, 415-433-2233, hedgegallery.com; Painting: *Sox and Balls*, Squeak Carnwath, John Berggruen Gallery, 228 Grant Ave., 415-781-4629, berggruen .com; Watercolor (top): *Albany Park*, Leslie Baum, Sightline, 3050 K St. NW, Ste. 400, 202-342-8415, sightlinemarketing.com; Watercolor (bottom): *Glenview Illinois*, Leslie Baum, Sightline; Industrial circular gear mold: Ed Hardy, 188 Henry Adams St., SF, 415-626-6300, edhardysf.com; Chair: “LC-1 Sling Chair,” Le Corbusier, Limn, 290 Townsend St., SF, 415-543-5460, limn.com; Sofa: “Solo Line,” Antonio Citterio, B & B Italia, Limn; Green pillow: “Tufted Wool,” Jonathan Adler, 2133 Fillmore St., SF, 415-563-9500, jonathanadler.com; Ottoman: “Solo Line,” Antonio Citterio, B & B Italia, Limn; Tables: “Log,” Roderick Vos for Linteloo, Limn; Glass lamp: Tade, Nest, 2300 Fillmore St., SF, 415-292-6199; Painting: *Sea and Snow*, Enrique Martínez Celaya, John Berggruen Gallery; Statue: *Standing Female Figure*, Judith Shea, John Berggruen Gallery; Floor Lamp: “Twist,” Tom Dixon, Limn.

PAGE 140 (LIVING ROOM/KITCHEN) Industrial circular gear mold: Ed Hardy, 188 Henry Adams St., SF, 415-626-6300, edhardysf.com; Counter design: custom, Jennifer Weiss, J. Weiss Design, 500 Howard St., Ste. 450, SF, 415-398-1700, jweissdesign.com; Counter stone: Clervi Marble Company, 221 Bayshore Blvd., SF, 415-648-7165; Honed Absolute Black granite: Integrated Resource Group, 275 Valley Dr., Brisbane, 415-657-0280, marblecompany.com; Watercolor (top): *Albany Park*, Leslie Baum, Sightline, 3050 K St. NW, Ste. 400, 202-342-8415, sightlinemarketing.com; Watercolor (bottom): *Glenview Illinois*, Leslie Baum, Sightline; Refrigerator: Cherin's, 727 Valencia St., SF, 415-864-2111, cherins .homeappliances.com; Bench: vintage, Florence Knoll, Hedge Gallery, 48 Gold St., SF, 415-433-2233, hedgegallery.com; Painting: *Sox and Balls*, Squeak Carnwath, John Berggruen Gallery, 228 Grant Ave., 415-781-4629, berggruen.com.

PAGE 141 (KITCHEN) Counter design: custom, Jennifer Weiss, J. Weiss Design, 500 Howard St., Ste. 450, SF, 415-398-1700, jweissdesign.com; Counter stone: Clervi Marble Company, 221 Bayshore Blvd., SF, 415-648-7165; Honed Absolute Black granite: Integrated Resource Group, 275 Valley Dr., Brisbane, 415-657-0280, marblecompany.com; Range: Cherin's, 727 Valencia St., SF, 415-864-2111, cherins.homeappliances.com; Range hood: Cherin's; Wine

As an art consultant, architect and designer, Jennifer Weiss knew just where to get the pieces she needed when it came time to furnish the San Francisco apartment she renovated with gallery-white walls and a carefully curated art collection ("A Heightened Awareness," p. 138). The Florence Knoll bench upholstered in green Hermés leather was found at **Hedge Gallery**. In addition to stocking limited-edition furnishings from the 20th and 21st century, it doubles as an art gallery, hosting exhibitions from an international roster of artists. "We mix new and vintage designs by many well-known designers and contemporary artists," says gallery director Roth Martin, who opened Hedge Gallery in 2003 with interior designer Steven Volpe. *48 Gold St., SF, 415-433-2233, hedgegallery.com.*

refrigerator: Cherin's; Cabinets: Quality Kitchen Cabinets, 1665 Mission St., SF, 415-864-2733, qkcsf.com.

PAGE 141 (HALLWAY) Media wall bench: custom, Jennifer Weiss, J. Weiss Design, 500 Howard St., Ste. 450, SF, 415-398-1700, jweissdesign.com; Wool shag rug: Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com; Table: Montis, Limn, 290 Townsend St., SF, 415-543-5460, limn.com; Couch: Annika Larsson, Design Within Reach, 1913 Fillmore, SF, 415-567-1236, dwr.com; Door hardware: Colombo, Dependable Lock and Hardware, 1257 San Carlos Ave., SF, 650-595-5625, dependablehardware.com.

PAGE 142 (BATHROOM) Sconce: "Apollo," City Lights, 1585 Folsom St., SF, 415-863-2020, citylightssf.com; Sink: "Pietra Serena Stone," Hastings Tile & Bath, Bath & Beyond, 77 Connecticut St., SF, 415-552-5001, bathandbeyond.com; Vanity: custom, Applebox, 125 San Carlos St., SF, 415-552-5634; Toilet: "Starck II," Philippe Starck for Duravit, Bath & Beyond, 77 Connecticut St., SF, 415-552-5001, duravit.com, Lithograph: Robert Motherwell, John Berggruen Gallery, 228 Grant Ave., 415-781-4629, berggruen.com; Shower fixtures: XO Line, Lefroy Brooks, Euro Bath & Tile, 2915 Redhill Ave., Ste. F-102, Costa Mesa, 714-545-2284, lefroybrooks.com; Shower tile: "Small Square Clear Glass" in blue sky, Waterworks, 235 Kansas St., SF, 415-431-7160, waterworks.com; Etching: *Adriatic Grids*, Brice Marden, John Berggruen Gallery.

PAGE 143 (MEDIA ROOM/COURTYARD) Painting: *Curvature*, Michael Gregory, John Berggruen Gallery, 228 Grant Ave., 415-781-4629, berggruen.com; Wool shag rug: Room & Board, 685 Seventh St., SF, 415-252-9280, roomandboard.com; Table: Montis, Limn, 290 Townsend St., SF, 415-543-5460, limn.com; Sofa: Annika Larsson, Design Within Reach, 1913 Fillmore, SF, 415-567-1236, dwr.com; Courtyard chair: "Bubble Club Armchair," Philippe Starck, Kartell, 501 Pacific Ave., SF, 415-839-4025, kartell.it; Moss green sphere: Cornerstone Festival of Gardens, 23570 Hwy. 121, Sonoma, 707-933-3010, cornerstonegardens.com; Slate tile: Tile Arts, 3367 20th St., SF, 415-305-7787.

CORRECTIONS

In the March issue, the FINDS item about R23 (p. 50) mentions the restaurant's artworks by Ichiro Uehara. However, pictured in the photo are two untitled paintings by Mark Jones, whose work is carried by LittleBird Gallery in L.A.

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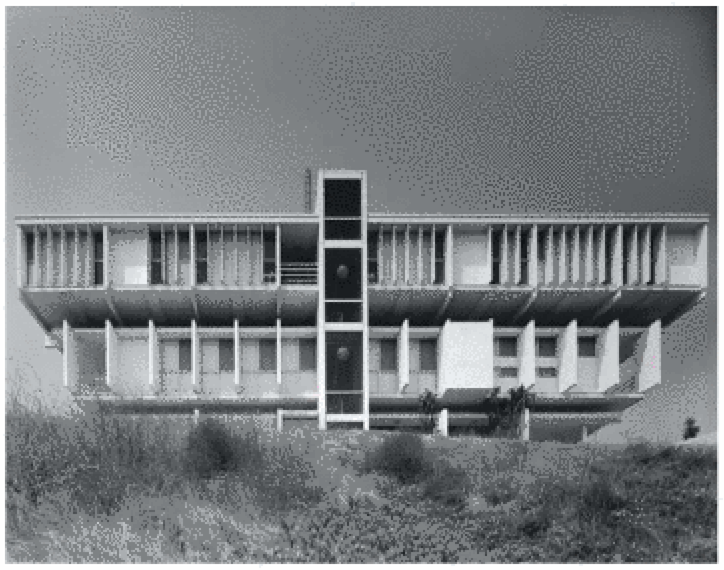
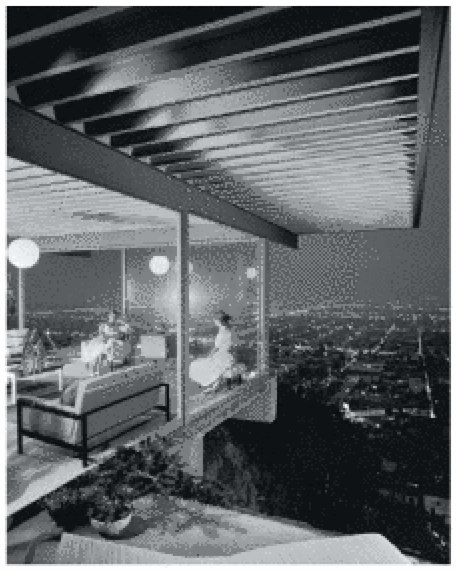
THE POPULIST

KNOWN FOR HIS ICONIC STEEL-AND-GLASS BUILDINGS, PIERRE KOENIG WAS A STAUNCH SUPPORTER OF BEAUTIFUL ARCHITECTURE FOR EVERYONE. BY **LYDIA LEE**

Thanks to Julius Shulman's indelible image of Case Study House #22, a glass box perched dizzyingly over the Los Angeles nightscape, Pierre Koenig will always be known as the architect that launched a thousand modernist dreams. Today, that glittering vision has come to represent a luxurious lifestyle. But for Koenig—like many of his contemporaries—the artistry was part of a larger ambition to create affordable prefab housing.

Koenig was born in San Francisco in 1925; as a child, his favorite hangout was the rotunda at the Palace of Fine Arts. In 1939, the Depression led his family to L.A., a city that struck Koenig as "bright and clean, especially the architecture." After serving in the army during World War II, he attended USC's School of Architecture. In one class, he drew up a plan for a steel-framed house, only to have the instructor reject it as an inappropriate design for a residential building. But Koenig was convinced that steel was the right material for the modern house. To make the point, he built his own steel house in 1950, tinkering with the design to get the cost down to $5,000. Recognizing a kindred spirit, *Arts and Architecture* publisher John Entenza asked Koenig to participate in the Case Study House program in 1957. "He was dedicated to the idea of standardizing housing for the American people, and wanted to find a way for architects to get involved in the game. But his vision was too early for his time," says James Steele, author of the monograph *Pierre Koenig* (Phaidon, 1998).





TOP: Koenig hoped to create a "more beautiful machine-made world." ABOVE LEFT: His 1963 Iwata House in Monterey Park was the only home that he didn't design as a model for mass production. ABOVE RIGHT: Case Study House #22 was an affordable house for its time.

After the success of Case Study Houses #21 and #22, Koenig continued to experiment with steel construction on some 40 buildings, including the 1983 Gantert House, which was cantilevered off a site with an "unbuildable" 45-degree slope. He joined the USC faculty in 1964, and continued teaching until his death at age 78 in 2004. ■

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